

# MUSICAL COURIER

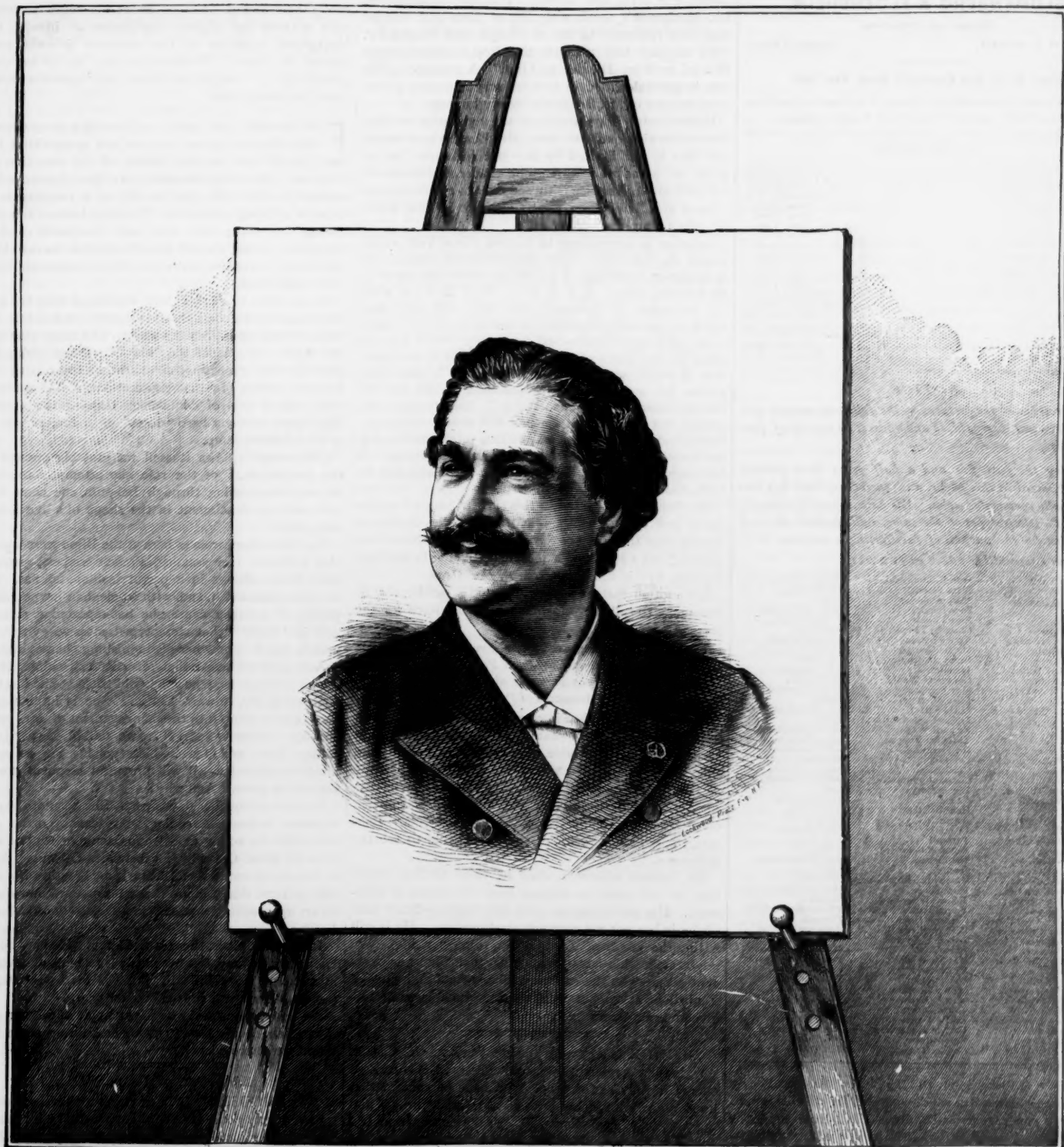
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, JUNE 24, 1885.

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## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan F. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
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Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montijo,	Stagno,
Kellogg, Clara L.,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galsani,	Stuart Robson,
Lotta,	Hans Ralaska,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geistinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joeloff,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Heinrich Marschner,	Julius Rietz,	Moritz Moszkowski,
Fredrick Iax,	Max Heinrich,	Anna Louise Tanner,
Nestore Calvano,	E. A. Lefebvre,	Willeto Greco,
William Courtney,	Ovide Musan,	Wilhelm Junck,
Josef Staudigl,	Alton Udvardi,	Fannie Hirsch,
Lulu Veling,	Alcuin Blum,	Michael Bannet,
Florence Clinton-Sutro,	Joseph Koegel,	Dr. S. N. Penfield,
Calixa Lavallee,	Dr. José Godoy,	F. W. Riesberg,
Clarence Eddy,	Carlyle Petrasica,	Emmons Hamlin,
Franz Abt,	Carl Retter,	Otto Suro,
	George Geminder,	Carl Faellen,

THE "Observations on Music in America," by Joseph Bennett, which appear in *Beckmesser*, F. Archer's paper, every week, are cribbed from the London *Musical Times*, a monthly review of the publications of Novello, Ewer & Co.

RUMOR says that Mlle. Marie Van Zandt is going to marry a Russian Grand Duke, who fell in love with her in Petersburg, chased her to London, and wouldn't

let up until she said "yes." We hope it's true, and that she hasn't caught a Tartar.

## AMERICAN CRITICS AND ENGLISH REVIEWERS.

MR. JOSEPH BENNETT'S scatter-brained remarks about musical criticism in New York will continue for some time to provide texts for brief disquisitions. We observe that *The Tribune*, which journal he acquitted of the Anglophobia that he thinks is devouring the musical reviews for the press in this city, has taken him sharply to task and convicted him of deliberately distorting a passage in its review of Mr. Mackenzie's "Rose of Sharon" for the purpose of hanging a criticism upon it. *The Tribune* stated that a limitation of Mr. Mackenzie's powers is seen in his inability to maintain himself "on an even plane of excellence or in one style of writing" through a succession of episodes, and in proof of the latter division of the charge said that "in parts his writing is as modern as Liszt's, in parts it is as old-fashioned as Handel's."

The scrupulous Mr. Bennett omits the reference to diversity in style, and intimates that the comparison of Mr. Mackenzie's music with that of Liszt and Handel was with reference to its excellence, and comments: "We are not told whether the drop is from Liszt to Handel, or from Handel to Liszt." A proceeding like this is not calculated in this country to convey a very lofty opinion of Mr. Bennett's literary honesty.

Unfortunately for the sake of the reputation which a critic of critics ought to have, Mr. Bennett's offense in this line is not limited by this one instance. Let us point out some others. Arguing that sometimes musical criticism in America is turned over to the newspaper "funny man," he offers proofs, ending with this, which he calls a "supreme specimen":

Referring to a symphony by Brahms, a New York weekly uttered the following: "The third movement is also simple in formation, consisting, as it does, of themes that appear in the following order: A, A, B, A; C; A, A, B, A; in which 'A' is a melody for violoncello that begins with three short waves or symmetrically-formed arches succeeded by a longer wave, and is most cheerless and desponding. Yet it does not sound the very depths of the soul. On account of the expression of merely surface sorrow, venting itself in desponding plaints, this movement may be associated in idea with the slow movement of Mozart and Haydn." Reflecting upon this passage, and observing that a melody with three symmetrically-formed arches followed by a wave cannot succeed in sounding the depths of the soul, I picture the funny man writing with his tongue in his cheek and bent upon ascertaining how far balderdash would go down with the public.

Mr. Bennett's objection to this style of musical analysis is well taken. His sin in this case lies in his not stating that this was not the utterance of "a New York weekly," but a report of a lecture delivered by an Englishman, who is, moreover, a *Mus. Doc. Oxon.*

Let another instance of Mr. Bennett's carelessness of statement, to call it by no harsher term, suffice for the present. He says:

The *Critic*, which cannot see why a woman in trouble should comfort herself with the twenty-third Psalm, admits that Mr. Mackenzie's music "has moments of exquisite beauty," but points out many more instances of "impotent striving."

We have the criticism in question before us, and must tell Mr. Bennett that what it could not see was not "why a woman in trouble should comfort herself with the XXIII. Psalm," but why *The Sulamite* should do so in the little drama which Mr. Bennett, following the suggestion of Ewald, Renan and other Biblical critics, constructed nominally out of the Canticles. Mr. Bennett, though an Englishman, should be able to see the difference.

Mr. Bennett observed, when he came to New York, that he had come to recover from the effects of overwork. His performances since his return indicate that his brain has not yet resumed its functions. He is still letting the editor of *The Keynote* think for him. We might make this fact the starting-point for a few pertinent remarks on the candor, brilliancy and high aims of English criticism, but we forbear. Much is to be forgiven a brain-weary man.

SOLOMON has got the inside track at the Casino. Is there anyone who has not observed the marked change in the class of people who have patronized that house since John McCaull went away and "Polly" and the "revivals" came forward? We have never expressed any love for John McCaull, but as "nothing succeeds like," &c., we call attention with the greatest pleasure to his abundant success at Wallack's with "The Black Hussar." If we must have foreign products, let them be good, and not idiotic bosh. Let us hope that the Casino will see better days with "Nanon."

CONDUCTOR and Pianist Eller got \$690 last week from "Nat" C. Goodwin, in the City Court, because Mr. Goodwin discharged Mr. Eller peremptorily, and called him a "Dutch fool" into the bargain. Many a musician, engaged for a season, would enjoy a rest under such circumstances, even though addressed as a "Dutch fool." After he had got his money, by due process of law, he could afford to turn around and call the other fellow a "Yankee fool." Nothing would hurt a Yankee more than to realize the situation.

IT is not creditable to human nature for one to rejoice at the misfortunes of another, but we cannot refrain from saying that there was a righteous retribution in the failure of the English opera season at the Fifth Avenue Theatre, which came to an end last Saturday. The prima donna of the troupe was the wife of the editor of a weekly dramatic journal, who was also concerned in the management of the season. The prima donna was a novice, slenderly gifted with voice and artistically very unripe. The husband-editor pestered the newspaper critics for months with requests for advance notices, but the moment that two of them spoke their honest opinions about his wife's performance without the slightest exhibition of ill-will, the blackguard batteries of the dramatic journal were opened on them. Nevertheless they are to be congratulated; a compliment from such quarters would have disgraced them.

FOR a woman once pretty, and having a sweet voice—both of which attractions are now gone—Miss Lillian Russell has received about all the attention she deserves. She is still, however, an object of more or less concern in the light-opera world, as a memory more than as a living attraction. She once became the rage among the young men who suck the heads of their canes, and among the old men who carried canes to keep their legs in working order and to give respectability to their bald heads.

In the midst of all this glory, infatuated with the adulation bestowed upon her, Miss Russell took it into her head that she could run the world. The result was that she fluttedly ran out of the New World and took a trip into the Old, expecting, no doubt, to come back as a foreign success. In that expectation she had reason to place a good deal of confidence, because the average light-opera manager here "dotes" on a foreign success as an Aladdin's lamp.

Unfortunately, Miss Russell was not big enough for the requirements of the role she attempted to enact. So, after floundering through Belgium, she came back to us with an attachment in the shape of a live foreign composer.

Her first reappearances here at the Bijou were lamentable failures. Her assumed French trickery, parroted from Aimée, always in a parrot fashion, fell flat. Still she has continued it, and, with an elephantine perversity worthy of a better cause, she has repeated at concerts and in "Polly" that stereotyped, massive gyration of muscle which is now her distinguishing characteristic.

And now we learn that Miss Russell thinks she is strong enough to renew her old tricks. She has been engaged by Mr. Edward E. Rice. She is intending, we ascertain, to jump into the management of Mr. Joseph Brooks. Were we Mr. Rice we should say: "Jump, Lillian, jump, and heaven bless you!" For we apprehend that Miss Russell will prove an elephant ere the season has gone. And why?

For one reason, her day is past. She has not the voice requisite to keep her going. She cannot make good this defect by acting at all approaching the good work done by Mme. Cottrelly, for instance. Of course, Aimée is not to be mentioned in the same breath. Does any one pretend that Lillian Russell can even now display an art approaching that of Selina Dolaro or of Catharine Lewis?

In the next place, there is Solomon. He may be well enough in his way, but his music is feeble and devoid of attraction. His "Billee Taylor" is his best work, and that is of very little musical consequence.

And now, let us ask, why in the name of original common sense, does not some manager hunt up some fresh blood for comic opera?

## MR. DALY'S VICTORY.

MR. AUGUSTIN DALY appears to have solved the knotty point of how to get around ticket speculators. He refused to honor two tickets presented by a man who had purchased them of a speculator and he declined to return the money. Suit was brought to recover, and Justice Monell sustained Mr. Daly's position. The justice first called attention to the fact that Mr. Daly had issued a peculiar kind of ticket, on which



was printed a caution, that tickets purchased on the sidewalk were worthless; furthermore, Mr. Daly had caused a notice to this effect to be posted up conspicuously in front of the theatre. It was also set forth that the ticket was not transferable and would be refused if sold or purchased on the sidewalk.

The justice held that the theatre was Mr. Daly's private property and he could say who should or should not be admitted to it, and he could prescribe the conditions of such admission. Mr. Daly would be called upon to refund the money only to the person to whom he sold the ticket. The demand did not come from such person. Therefore, the complaint was dismissed.

This seems to be a sure way to get rid of the speculator nuisance, and Mr. Daly is to be congratulated on the happy device. There appears no good legal ground for a reversal of Justice Monell's opinion. We give the decision in another column.

#### A WORD ABOUT MUSICAL DEGREES.

BY virtue of the power which "Dr." Eberhard's "Grand Conservatory of Music" obtained from a complacent Legislature and first exercised on him, that institution has conferred the degree of Master of Music on Otto Haakh, one of its pianoforte teachers. Of course, there was no examination, and the proceeding has no greater and no less significance than had the conferring of the degree of Doctor of Music on Mr. Eberhard. All that need be said about it is that such acts make the institution foolish and humiliate the really worthy and able members of the musical profession. Their consequences can be observed when such a man as Dudley Buck, who is an honor to American music, is compelled by self-respect to decline a degree offered in good faith by so venerable and excellent an institution of learning as Yale College.

We have frequently had occasion to smile at the productions of the bearers of musical degrees conferred by the great universities of England, but when a man righteously subscribes himself *Mus. Doc. Oxon.* or *Mus. Doc. Cantab.* that fact is at least evidence of a certain degree of technical proficiency and book learning, and is entitled to a becoming measure of respect. Merely to show what may be the extent of this respect we append a statement of the requirements which candidates for the degrees of Bachelor and Doctor of Music must meet at the University of Oxford, which do not materially differ from the requirements at Cambridge and Dublin.

The candidate for the degree of Bachelor of Music must, first, pass an examination (partly in writing and partly oral) in harmony and counterpoint in not more than four parts; secondly, he must present to the Professor of Music a vocal composition containing pure five-part harmony and good fugal counterpoint, with accompaniment for at least a quintet of strings, of such length as to occupy from twenty to forty minutes if it were performed, a public performance being, however, not required; thirdly, a second examination follows after an interval of half a year, embracing harmony, counterpoint in five parts, canon, imitation, fugue, musical form, musical history and a critical knowledge of the full scores of certain standard compositions.

The candidate for the degree of Doctor of Music must compose and send to the professor a vocal composition containing real eight-part harmony with accompaniment for full orchestra, of such length as to occupy from forty to sixty minutes in the performance which follows in public, at Oxford, at the expense of the candidate, if the professor approves the composition and the candidate successfully passes an examination in harmony, eight-part counterpoint, canon, imitation, &c., in eight parts, fugue, form, instrumentation, history, a critical knowledge of standard score, and so much of acoustics as relates to the theory of harmony. This examination is in writing, and after it has been passed follows the performance of the exercise with full band and the deposition of the score in the library of the music school.

—The sixth annual festival of the Western Musical Association will be held at Clear Lake Park, Cerro Gordo County, Ia., from August 12 to 21. The following artists and specialists are engaged: Professor H. S. Perkins, conductor, who has been the director for the past three seasons; Miss Grace A. Hiltz, Miss Emma Von Elsner, Miss Idel Miles, Mrs. Virginia K. Logan, soprani; Mrs. Irene E. Coolidge, Miss Alice Merrill and Mrs. G. E. Marsh, contralti; J. S. Daniels, tenor; B. L. Curtiss, bass; Miss Carrie B. Cougar, pianiste; Miss Matie B. Cope and Mrs. Hannah Guittl, recitationists; Bill Nye, humorist; Mr. T. S. Boston, humorist vocalist, and his quartet of colored melodists; Prof. W. F. Heath, baritone, and teacher of methods of singing in public schools; Prof. Otto A. Schmidt, violinist, pianist and 'cellist; the Clear Lake Band, and the festival orchestra.

#### Music Teachers' National Association.

SPECIAL attention is hereby called to the following communication from Dr. S. N. Penfield, President of the Music Teachers' National Association:

Editor Musical Courier:

Will you do the Music Teachers' National Association the favor to announce the following correct list of artists who will participate at the coming concerts and recitals, July 1, 2 and 3:

PIANISTS: Miss Fannie Bloomfield, Mr. Alexander Lambert, Mr. Carlyle Petersilea, Mr. Carl Faisten, Mr. Emil Liebling, Mr. Robert Goldbeck, Mr. W. H. Sherwood and Mr. A. R. Parsons.  
VOCALISTS: Miss H. S. Corrad, Miss H. P. Campbell, Miss Fannie Hirsch, Mr. W. H. Stanley, Mr. Carl Duft and Mr. J. A. Metcalf.  
ORGANISTS: Mr. S. P. Warren, Mr. T. L. Doyle.  
VIOLINISTS: Mr. S. E. Jacobsohn, Mr. Richard Arnold, Master Amadeo Von der Hoya.

The New York Philharmonic Club and a symphony orchestra of sixty men. The prominent compositions are: Dudley Buck—Symphonic Overture to Walter Scott's "Marmion"; Geo. F. Bristow—"Columbus" Overture; Frederic Grant Gleason—Introduction to second act of "Montezuma"; G. W. Chadwick—Scherzo from Symphony; Dr. Louis Maas—Two movements from Symphony "On the Prairies"; Robert Goldbeck—Second Piano Concerto; J. K. Paine—Sonata for piano and violin; Willard Burr, Jr.—Trio for piano and strings; Frederic Brandeis—Barcarole for six instruments; J. H. Cornell—"O Sanctissima," organ fantasia; Theodore Ritter—Organ fantasia; O. B. Klein—Ballad for baritone and orchestra. Various solos of American composition, for piano and for voice.

Of foreign compositions, the most prominent are the Rubinstein piano concerto, D minor, No. 4; Mendelssohn violin concerto and Beethoven piano sonata, op. 106.

For the most part, composers will conduct the performance of their own works.

Choral works: Calixa Lavallée—"Tu es Petrus"; S. G. Pratt—Selections from opera "Zenobia"; S. N. Penfield—Chorus, "The Lord Liveth," from Cantata, the 18th Psalm.

#### The Mexican (?) Typical Orchestra.

WHEN we saw and heard the same old Spanish students, with their bandolons and salterios in their old-time postures, and with the same drill and same program last Friday night at the Star Theatre, that we had heard and seen dozens of times before, we reflected upon the sudden change that fate has in store even for musical organizations, for during the past few years this band has been hovering over the country from exposition hall to summer garden and from dime museum to skating-rink, and at last it drops in suddenly upon the stage of a metropolitan theatre to perform before a cultured audience.

And how some of our musical friends were "left," as the phrase runs! Those sombreros and Spanish shawls had a wonderful effect upon some musical ears, especially in conjunction with doubly-entwined American and Mexican flags that hung in front of the deadhead private boxes, whose occupants burst their kid gloves in applauding the most wretched performance of Ambrose Thomas's overture "Raymond" we ever listened to, and a mock performance of Schubert's "Serenade," which was performed in the tempo of a slow waltz. Everything done was applauded, and that is the worst comment we can make upon the performance.

#### "Billee Taylor."

IT was clearly demonstrated last Saturday night at the performance of "Billee Taylor," at the Casino, that a competent actor who cannot sing is a more pleasing and satisfactory figure in an operette performance than a singer who cannot act, for Mr. J. H. Ryley, the actor, as *Captain Flapper*, succeeded in neutralizing the damage done by Mr. Hilliard, the singer, in his wretched performance of *Billee Taylor*. Miss Vernona Jarbeau gave a charming interpretation to the role of *Arabella Lane*, and Miss Josie Hall was attractive as *Susan*, while Miss Alice Barnett succeeded in making *Elisa Dabney* quite an interesting part of the cast. The same can be said of Mr. Temple as *Sir Mincing Lane*, of Mr. White as *Ben Barnacle*, and especially of Mr. McWade as *Christopher Crab*. Decidedly the most uninteresting and unpleasantly conscious person on the stage during the performance was a young woman who has been attracting entirely too much attention for her limited capacity both as a singer and an actress. We refer to Miss Lillian Russell. In fact, she is rapidly becoming so entirely indifferent to singing that it will soon become inconsistent to refer to her in the columns of a musical journal.

Chorus, costumes and scenic effect were elaborate and entirely satisfactory. Mr. Solomon directed his opera in person. "Nanon" will be heard for the first time at the Casino next Monday night.

...A young American singer, Miss Theresa Adams, a pupil of Mme. Marchési, has made a hit at the Teatro Pagliano, Florence.

...The London branch of the United Richard Wagner Society opened its second season with a conversazione at Messrs. Dowdeswell & Dowdeswell's Art Galleries, in Bond street, the other evening. Excerpts from Wagner's works, contributed by that skillful pianist, Mr. Walter Bache, and other artists, under the direction of Mr. G. Dalgety Henderson, added greatly to the attractions of the entertainment. Mr. Charles Dowdeswell's lecture on "Parsifal," with vocal and instrumental illustrations, was given on June 5.—*London Standard*.

...A new operetta, entitled "Dr. D.," the words by Mr. C. P. Colnaghi, the music by Mr. Cotsford Dick, was produced at the Royalty Theatre, London, on May 30. "As to the source from which poet and composer have in all essentials drawn their inspiration," says the *Times*, "there could be little doubt as soon as the piece was fairly opened. Mr. Colnaghi is evidently an admirer of the quaint *conceits*, and the curious rhymes—simplicity, eccentricity, mendacity and the like—in which Mr. Gilbert delights; Mr. Cotsford Dick has still more evidently studied the scores of Sir Arthur Sullivan with considerable care."

#### HOME NEWS.

—Signor Emilio Belari will spend the summer in Buffalo.

—Selina Dolaro will sing in "Perichole" in Atlantic City.

—Mme. Camilla Urso has been giving violin recitals in Chicago.

—Cappa's Band is drawing very large crowds at Brighton Beach.

—H. C. Cook's piano recitals in Rochester have been very successful.

—Mr. Otto Floersheim, of THE MUSICAL COURIER, arrived in Antwerp, Belgium, last Thursday.

—The directors of the Philadelphia Academy of Music have refused to rent the house to Bob Ingersoll to lecture in one evening.

—Ford & Wallace's English Opera Company closed its season at the Fifth Avenue Theatre with "Fra Diavolo" on Saturday night.

—Signor Nestore Calvano, professor at the New York Conservatory of Music, leaves for Naples on July 8. He will be absent about six weeks.

—Mr. Riesberg, pianist, assisted by Mrs. H. F. Garey, contralto, has been giving students' recitals in Erie, Pa., where he is temporarily residing.

—Miss Myra Goodwin will produce a new musical comedy at the Fourteenth Street Theatre August 3, sustaining the principal character in it herself. This ought to make some fun for the dog-days.

—"Adonis" will have its three hundredth performance at the Bijou this week. *Adonis* himself rolled into court last week and made a life-size study of General Benjamin F. Butler. We advise Mr. Dixey to study Lawyer "Tommy" Nolan if he wants something really rich.

—The special concert of the Hosmer Hall Choral Union (125 voices), of Hartford, Conn., on June 16, was largely attended. The conductor was Waldo S. Pratt, and the assisting artists Miss Lottie Korn and Mrs. T. W. Russell, soprani; Mr. F. W. Jameson, tenor; Mr. N. H. Spencer, basso; Mr. R. P. Paine, pianist, and Mr. W. C. Hammond, organist.

—Well-known German citizens of Chicago propose to build in that city for Manager Amberg, of the Thalia, whose company is now appearing there, a theatre to be devoted to the performance of German plays and operettas. At the Standard Club on Friday evening \$70,000 was subscribed for the enterprise. It is proposed to rebuild the Olympic Theatre for the purpose.

—The following is taken from a weekly dramatic paper published in this city, but we do not vouch for the truth of the statement:

J. J. Watson is at his summer home, Beverly, Mass., where his little son, Emmons Hamlin Watson, is making rapid progress on the violin. Mr. Watson is considering an offer to take Ovide Musin and Mme. Trebelli on a concert tour of the United States.

—The cast of "Nanon," which will be given at the Casino next Monday for the first time in English, is: *Nanon*, Miss Sadie Martinot; *Ninon de l'Enclos*, Miss Pauline Hall; *Gaston*, the page, Miss Billee Barlow; *Mme. de Maintenon*, Miss Helen Vincent; *Jaqueline*, Miss Agnes Folsom; *Mme. de Fulbert*, Rose Baudet; *Marquis d'Aubigne*, William T. Carleton; *Hector*, Wm. H. Fitzgerald; *Abbe La Teatre*, William Herbert; *Pierre*, Harry Standish.

—The Jefferson County, Ia., Musical Convention was held in Jefferson, June 1 to 5, under the direction of Professor H. S. Perkins, of Chicago. There was a fine chorus, above the average in culture, and good music-reading ability was shown. The interest awakened was very marked, and the rendering of the choral numbers at the concerts showed thorough training and intelligent appreciation. The following soloists took part: Mmes. E. E. Gallup, Lydia Glover, S. C. Dunkel, Hattie Lewis, J. Will Dick; Misses Nellie Rogers and Inez Heliker; Messrs. H. B. Miller and D. L. Boynton.

—A Boston critic, in referring to the concert given in that city when only compositions of American composers were reproduced, writes:

If Professor Payne's symphony is really the greatest American symphony, what nonsense it is to print its title "Im Frueling," instead of "In the Spring-time;" and why should Mr. G. W. Chadwick style his waltz "Schoen Muenchen," a name that will be utterly meaningless to ninety-nine out of every one hundred of the people who hear it? L. Maas perhaps may be pardoned for naming his work "Norwegischer Volkstanz," but it would have been far more sensible to have printed it on the program "Norwegian Folksong."

—Mr. Wm. H. Sherwood, the pianist, has important duties to perform. Recently he played in Canandaigua and Rochester. On June 18, 19 and 20 he lectured and gave five recitals at the Grand Opera House, Des Moines, Ia. June 22 he played at Lafayette, Ind., and at Fort Wayne at the Saengerfest he appears to-day and to-morrow, and again on the 26th at the meeting of the Indiana State Music Teachers' Association, at Evansville, Ind. At the meetings of the Music Teachers' National Convention in this city Mr. Sherwood and Mr. Jacobsohn, of Cincinnati, will play J. K. Paine's piano and violin sonata (MS.), B minor, opus 24. Mr. Sherwood will also play a gavot by Sternberg, a nocturne by Burr and a Scherzo by Dr. William Mason.

## PERSONALS.

**PROFESSOR ERRANI.**—Prof. Achille Errani, of this city, left last Wednesday on the French line steamship *L'Amerique* for Europe. The professor will probably call upon Mme. Durant, the celebrated dramatic soprano, at present in Florence, Italy. Mme. Durant is an American lady and was at one time a pupil of Professor Errani. The professor will return in the fall.

**MR. CARLETON'S PLANS.**—Mr. William T. Carleton, the baritone, after a season of comic opera throughout the country, is to appear next week at the Casino as the *Marquis d'Aubigné* in "Nanon." He expects great things of the waltz song, "Anna, in rapture to thee I come." At the conclusion of the run of "Nanon" at the Casino Mr. Carleton will star through the country in the piece, for which he has obtained the absolute right from Mr. Rudolph Aronson. We are pleased to learn that Mr. Carleton is so good a judge of foreign successes and is so deeply interested in everything American. "It's English, you know."

**MISS TEMPLETON SECURED.**—Mr. E. E. Rice has secured the services of Miss Fay Templeton for comic opera the coming season. He will not have an elephant on his hands.

**GRACE GREENWOOD'S DAUGHTER IN MUSIC.**—Miss Annie Lippincott, daughter of "Grace Greenwood," lately made her debut in Italian opera in Italy, where she has been studying for the last three or four years. Under the professional name of Anita Armour she recently achieved, at Trieste, a brilliant success in light opera, and won the commendation of all the critics. The new prima donna is referred to as young, beautiful and graceful, and her friends predict for her a prosperous career.

**HARRY HILLIARD'S VICTORY.**—Judge Hawes on Friday rendered a decision in the City Court in the case of Harry Hilliard, the tenor in "Polly," who was taken in custody by the sheriff, in the suit of Clithro Moderati, a singing teacher, for contempt of court. Moderati had obtained judgment against Hilliard, but the sheriff was unable to collect it. Hilliard paid no attention to an order in supplementary proceedings, and a fine of \$100 and costs were imposed on him. His counsel made a motion to vacate the warrant, on the ground that the order of arrest failed to recite a determination of the proceedings. Judge Hawes decided the point well taken and vacated the warrant, directing that Moderati pay Hilliard's costs for the illegal arrest.

**ALSO GOING ACROSS.**—Mrs. Widgery Griswold, the artist, wife of the president of the New York College of Music, sails for Europe to-morrow by the steamship City of Richmond, of the Inman Line. Mrs. Griswold will visit Great Britain, Belgium, Holland and Italy and will return in September to resume her duties at the conservatory.

**SHE WILL SING IN CHICAGO.**—Miss Letitia Fritch, soprano, who formerly resided in this city, will sing in Chicago during the summer in concerts under the management of C. D. Hess.

**BRANDEIS'S SEXTET.**—A sextet (barcarole) will be performed by the New York Philharmonic Club, at Chickering Hall concert, during the sessions of the Music Teachers' National Association next week. It is from the pen of the gifted composer, Mr. Frederick Brandeis.

**SAID TO BE AN ARTIST OF HIGH RANK.**—We understand that Herr Stritt, the tenor, said to have been secured for the coming season of German opera at the Metropolitan, is an artist whose representations of heroic roles place him in the front rank of the great lyric artists of to-day. We hope so.

**SIXTY-FIRST BIRTHDAY YESTERDAY.**—Karl Reinecke, the chief of the Leipzig Conservatory of Music, and one of the ablest German masters, was born sixty-one years ago yesterday, June 23, 1824.

**AN ENGLISH COMPOSER AFTER MORE AMERICAN SHEKELS.**—Sir Arthur Sullivan sailed for this country on the *Etruria* on Saturday last. He will cross the country and make for San Francisco.

**MR. SIBLEY WILL NOT LEAD.**—For the first time in forty years the singing of the Commencement hymn at Harvard this year will not be led by John Langdon Sibley. The venerable librarian emeritus, more than eighty years old, is confined to his room by feeble health.

**A COINCIDENCE.**—It is a notable coincidence that Sir Julius Benedict died on the fifty-ninth anniversary of the death of his illustrious teacher, Carl Maria von Weber.

St. Ann's Church, in Brooklyn, is to have a surplised choir, and has ordered a large chancel organ from George Jardine & Son, which will contain their trumpet and vox humana stops on new scales, recently obtained from Cavaille, in Paris, excelling in their individuality of tone. Mr. F. W. Jardine is now in London inspecting the exhibits in the Inventors Exhibition now being held there, and has sent home particulars of the organs there, especially the "pneumatic tubular action" of Willis's large organ, which he criticises as not releasing the action promptly, rendering it impossible to play "clean." Jardine & Son are very busy and full of large orders.

Dr. Geo. F. Brooks, the concert organist, has composed a new mass which is spoken of in terms of praise. Another work of his, "The History and Construction of the Pipe Organ," is nearly completed.

## Ticket Speculators Routed.

**LAST** Saturday Justice Monell, of the Seventh District Judicial Court, rendered a decision of great importance in the case of Michael Purcell against Augustin Daly. The opinion is as follows:

The action is brought by Michael Purcell to recover from Augustin Daly the sum of \$3, the price paid by Leon Stedeker for two reserved seats at Daly's Theatre for the performance of March 23, 1885. The ticket of admission was sold to Barney Aaron, who purchased the same at the request and for the benefit of Stedeker. This ticket was subsequently sold by Stedeker to Robert B. McVeany at an advanced price, but when presented at the gate or entrance to the auditorium it was not honored and admission was refused. McVeany then presented this ticket at the box office of the theatre and demanded the return of the price paid for it, namely, \$3, which was refused. Stedeker then repaid to McVeany the money paid to him for the ticket, and in person presented the ticket at the box office and demanded the return of the amount paid for it. This second demand was also refused. Stedeker then assigned his claim to recover back the price of the ticket to the plaintiff.

The defendant for some time past has endeavored to stop speculation in tickets of admission to his theatre, and to that end issued a peculiar form of ticket to persons applying for admission, and caused a notice to be conspicuously displayed in the vestibule of his theatre, informing all persons that tickets purchased or sold on the sidewalks were worthless, and that they would not be received at the door of the theatre, and requesting all parties to read the notification on each ticket. This notification is to the effect that a ticket so issued is a simple license, and is issued to the party applying for the same by name, and is not transferable, and will be refused at the door if sold or purchased on the sidewalk.

From the foregoing summary of the evidence presented to the court it is impossible to see that Stedeker sustained any damage at the hands of the defendant, and consequently nothing passed to the plaintiff in this action by the assignment from Stedeker to him. The theatre is owned by the defendant, is private property, and is governed, so far as the public is concerned, by such rules and regulations as the defendant may see fit to make. It is in no sense a public enterprise, and is consequently not governed by the same rules which relate to common carriers or other public institutions of a like character. The proprietor of a theatre is under no obligations whatsoever to the public whether he shall or shall not give any performance therein. He has no duties to perform with which the public are in any legal sense concerned, or with which the public have any right to interfere. It is true that he pays a license for the privilege of giving theatrical exhibitions, but this in no way changes the character of the institution from a private to a public one.

This being so, the proprietor of a theatre has a perfect right to say whom he will or will not admit to his theatre; and should anyone apply at the box office of a theatre and desire to purchase tickets of admission and be refused, there can be no question that he would have no cause of action against the proprietor of the theatre for such refusal. And in the same way, if tickets are sold to a person the proprietor may still refuse admission; in which case the proprietor would be compelled to refund only the price paid for the tickets of admission. A theatre ticket is simply a license to the party presenting the same to witness a performance to be given at a certain time, and, being a license personal in its character, can be revoked.

It is unnecessary to discuss the question whether a person to whom tickets of admission to a theatre are issued has the right to transfer them to a third party, as under the peculiar form of ticket in the present case this point is not at issue. The contract is, in effect, as though Aaron or Stedeker had applied for admission to Daly's Theatre, and Daly had said: "I will sell you the right of admission for two persons, for yourself and another, to my theatre, but you must not transfer the ticket to anybody else, for I will not receive the same if it is so transferred."

That is the gist of the contract made between the parties, and as admission was not refused either to Aaron or Stedeker to witness the performance on the night for which the ticket was issued, no breach of contract on the part of the defendant occurred. There was no agreement on the part of the defendant to refund the money in case the ticket so issued was not used, and hence, under any aspect of the case, the only liability which could have resulted to the defendant would have been upon his refusing admission to the theatre to the person to whom the ticket was issued. There should be judgment for the defendant, dismissing the complaint.

## Musical Items.

—Geraldine Ulmer is at Massapoag Lake House, Sharon, Mass.

—Mr. William J. Winch and family will soon go to Europe to remain about two years.

—Jerome Hopkins gave his "Springtide" Festival in Brooklyn last Thursday, assisted by an admirably trained chorus, and Miss Minnie Dilthy, the favorite young soprano, and Mr. H. B. Rowe, a young baritone of excellent promise. After the preliminary concert Mr. Hopkins read a humorous paper on "Popular Musical Stupidities," which was vastly relished by the audience. His famous comic school opera, "Taffy and Old Munch," was then given for the first time in Brooklyn, and although it lasted until after eleven o'clock, it was noticed that but one person left the audience before its conclusion.

—That nondescript individual, the alleged musical critic of *The Herald*, gives way to the following apotheosis of Lillian Russell in "Billie Taylor":

Would you see Miss Lillian Russell in trousers? She appeared in them last night in "Billie Taylor;" she will appear in them for a week at the Casino. They are plain nautical trousers, made of blue serge, loose at the bottom and tight around the waist. Miss Russell fills them amply.

The dudes were amazed. There were many of them at the Casino. Their Venus had hitherto revealed to them only her matchless face. She had been a semi-draped Venus—a Venus of Milo. But now they beheld the figure on which that lovely head was set. They saw their Venus as she might have risen from the foam.

This is richness!

—There was music on the Mall at Central Park Sunday afternoon at four o'clock, by Cappa's Seventh Regiment Band. The following was the program:

"Priests' March from Athalia".....Mendelssohn  
Overture, "Frau Schubert".....Suppé  
Aria, "Every Valley Shall be Exalted" (from the "Messiah").....Händel  
Corset solo, "Fantaisie Favorite".....Hartman  
Mr. J. Hammond.  
Grand Fantaisie, "A Night in Berlin".....Hartman  
Grand selection, "Carmen".....Bizet  
Trombone solo, "Les Rameaux".....Faure  
Mr. Pfeiffersneider, Jr.  
Paraphrase, "Loreley".....Neswada  
Gavotte, "Everybody's Darling".....Ellenberg  
Chorus, "The Heavens are Telling".....Haydn

## FOREIGN NOTES.

... London papers state that Marie Geisinger will retire from the stage next spring.

... Waldemar von Pachman, the celebrated pianist, has had successful concerts at Stockholm.

... Gyarre, the Spanish tenor, had a benefit at Seville lately and chose "I Puritani" in which to appear.

... Wagner's "Rheingold" was given for the first time in Hanover, at the Theatre Royal in that city, three weeks ago.

... The Committee of the Sacred Harmonic Society, London, have appointed Mr. W. H. Cummings to the post of conductor for the coming season.

... Many notices of Eugene d'Albert's overture "Hyperion" appear in English papers, but we fail to find any exhaustive or analytical criticism of the work.

... Devlet Effendi, a pianist residing in Vienna, has been chosen director of the Conservatory of Music established by the Sultan Abdul Hamid in Constantinople.

... At a large meeting of musicians, London, June 21, a resolution was passed in favor of the adoption of the French pitch of 518 double vibrations for the treble.

... Massenet's "Herodiade" was recently produced for the first time in Frankfurt-on-the-Main, and, although considered as a work of art in many respects, it did not create a marked impression.

... Seventy letters written by Richard Wagner to his friend, the late Theodore Uhlig, the composer, have been purchased by Wagner's heirs for 5,000 marks on account of valuable biographical information contained in them.

... It was a curious fact that the late Victor Hugo had but little sympathy with the art of music; though delighting in the music of nature. The lyrics and works of the poet, however, found favor with the composers, including Mendelssohn, Gounod, Verdi, Goring Thomas, &c. Unlike most literary and artistic men, Victor Hugo counted but few professional musicians in the ranks of his personal friends.—*London Standard*.

## Montreal Notes.

MONTREAL, JUNE 20.

**MISS JANET EDMONDSON**, a favorite of last summer in Montreal, has opened a season of comic opera, ably supported by Mr. Peggy Cooper (late of the Hess Grand English Opera Company), at the Crystal Palace Opera House. The first piece produced was Gilbert & Sullivan's "Sorcerer," which will be followed by "Pirates of Penzance," week of the 22d inst. Miss Edmondson, who was also managing the house, has been obliged to resign the latter position, owing to other onerous duties. Her place will be filled by Mr. Louis McGowan.

At the Academy of Music Maurice Grau's French Opera Company have had a most successful week in "Boccaccio," "François de Bar Bleus" and "La Perichole." The singing of Mlle. Nardal was the great attraction.

W. E. B.

## Minneapolis Melody.

MINNEAPOLIS, MINN., JUNE 19.

**PROFESSOR MORSE'S** final organ recital at Westminster Church was largely attended. The program was made up of music composed for other instruments and arranged for the organ. Several of the arrangements were by Mr. Morse, and displayed a refined appreciation and a fidelity and exactness of translation. The andantino from Spohr's "Consecration of Sound," the "Bridal Procession" from "Lohengrin," and the overture to Rossini's "La Gazza Lutra" were a few of the arrangements performed. The vocal selections during the evening were sung by Mrs. I. J. Covey, Miss Gertrude Daniels and Miss E. R. Patterson.

Professor Morse has given us a series of excellent recitals during the winter, and the attendance should have been much larger at each recital. V. G. R.

## Buffalo Bits.

BUFFALO, JUNE 20.

**ARRANGEMENTS** for the Thomas concerts, which are to take place on the 29th and 30th of this month, for the benefit of Music Hall fund, are nearly completed. The chorus is doing nicely, and everything bids fair to be a success. The hall having been tested last Tuesday evening was found to contain good acoustic properties. The new Broadway Drill Hall, in which the concerts will be given, is an immense structure calculated to accommodate at least 8,000 persons. If the usual success attends Mr. Thomas as director in this project, there is no reason why the hall should not be well filled, and this would add quite a sum to the amount already raised for so good an object.

The following will be the program:

**FIRST CONCERT.**  
Symphony No. 2, D major, op. 36.....Beethoven  
(Adagio molto, Allegro con brio, Larghetto, Scherzo allegro, Allegro molto.)  
"Fair Ellen".....Max Bruch  
**INTERMISSION.**  
Hungarian Rhapsody, No. 12.....Liszt  
Barcarolle-Polyeucts.....Gounod  
Mr. Winch.  
Allegro Appassionata.....Ed. Lalo  
Like to a Vision.....Wagner  
March and Chorus, "Tannhäuser".....Wagner  
Miss Juch and Mr. Heinrich.  
**SECOND CONCERT.**  
Academic Overture.....Brahms  
Aria Jesonda, der Kriegerlust ergeben.....Spohr  
Max Heinrich.  
Symphonic Variations.....(new).....Jean Louis Nicodé  
"Gloria in Excelsis" and "Sanctus" (Mass St. Cecilia).....Gounod  
Miss Juch, Mr. Winch, Mr. Heinrich and chorus.  
**INTERMISSION.**  
Overture, "Faust".....Wagner  
"Parsifal," Good Friday Spell, 1st act.....Wagner  
Parsifal.....Mr. Winch.  
Gurnemanz.....Mr. Heinrich.  
Le Bal, Symphonic Fantastique.....Berlioz  
Inflammatus ("Stabat Mater").....Miss Juch and Chorus.  
Chorus, "Hallelujah" ("Messiah").....Handel  
In all probability an additional performance will be given on Tuesday afternoon, a so-called children's matinee, which will come within the range of everybody's purse and comprehension.  
Burr.



## Who is the Englishman?

THE *Morning Journal* of last Monday contained the following pitiful tale about a Miss Zoe Bartlett, a young lady who came here to study singing.

In justice to all parties concerned, the *Morning Journal* should also state the name of the English organist, pianist, composer, journalist, &c., &c., it hints at:

One year ago Miss Zoe Bartlett was an unsophisticated Texan maiden with a longing for lyric fame and the fortune to which it leads. She had, in the little frontier community of Belleville, saved up by a life of hard work \$300, which to her simple mind seemed a large sum of money.

She had read in one of the numerous New York weekly papers devoted to music that a great professor from England had condescended to visit this country temporarily for the purpose of educating Americans in art on a new plan, a conservatory *en famille*, as it were, the pupil being received into his household, and having meals and music, lessons and laundry work all lumped together in one bill.

A correspondence with the famous English professor (who was at once an organist, pianist, composer, singing-master, journalist and general jack-of-all-trades) led to an arrangement whereby the Texan maiden was to make the journey to the great metropolis, where she would be met on the arrival of the train by one of the English professor's family and conducted safely to the musical nursery and kindergarten which, with the assistance of his wife and family, afforded him a neat little income.

After five days of railroad travel, which for a country girl who had never been a hundred miles from her native village, seemed an age, Zoe Bartlett found herself at the end of her journey in the depot at Jersey City, and believing herself to be in New York and that the fame of the great English professor must be as universal as it was in Belleville, she asked the first colonel she met—though she has found out since that they are called policemen in New York—"if he had seen the great English professor or any of his family hanging around the depot that morning waiting for her?"

It was the first rude shock which her dream of the professor's universal reputation received when the policeman told her that New York was full of English professors, but that Johnny Sullivan had "knocked the music out of the most of 'em."

Her embarrassment was relieved by the arrival one hour later of one of the professor's children, who conducted the Texan candidate for lyric lore to the Domestic Conservatory, where the professor's wife said to her with a sweet smile:

"You must be tired."

"She might have added 'hungry,'" said the prairie-grass maiden to the *Journal* reporter, "but she never asked me if I had a mouthful."

"She did, however," continued the ex-pupil, "give me a big line of conversation about the wonderful position which her husband occupied in the musical world of his own country. Among other things she said that the great professor left England because he was angry at Queen Victoria for patronizing German instead of English musicians, and if the Americans didn't look out he would punish them the same way and go to Halifax or some other English-speaking country."

"Why, Patti and Gerster always send for the great professor when they come to New York," said the female director of the musical kindergarten. "Of course they don't say in so many words that they want him to give them lessons, but that is really what they mean."

All this the maiden from the cowboy State swallowed, and inwardly congratulated herself that fortune had guided her footsteps in the direction of so great a professor.

In due time the professor himself appeared and "tried the voice" of the new addition to his English School of American Flats, and suggested that about \$100 as a starter would go a long way toward making her an artist, which she paid over out of her hard-earned savings.

A month passed around rapidly and the pupil received a message from a daughter of the professor that the wheels of the conservatory needed greasing, and that for another hundred of American dollars she would be allowed to remain another month in the same house with the great professor.

The pupil, however, felt that she had not received an equivalent for the money already gone, and before giving up any more asked the professor whether he "would accept her money if he knew that she did not possess the requisite talent to become an artist?"

The professor assured her that he would not, that he would make her an artist and get her a good position in a choir, &c., upon which she parted with another hundred, and later on, at the end of ten weeks, three of which the professor was absent, and the absorption of \$277, all that remained of her savings, the professor tumbled his victim out into the streets penniless among strangers, thousands of miles away from her home.

This young girl is only one of many whose ignorance and credulity are imposed on by a class of unscrupulous "professors of vocal culture" who lead them to believe that there is by this or by that method a short cut to art, and it is a species of genteel swindling which only the poverty of the victims allows to continue without punishment.

—Buffalo is to have a conservatory of music, which is to open September 1.

—Mr. Joseph Comellas, an excellent pianist and musician, will in the fall resume his professional duties in this city.

—Mr. Edward Heimendahl will conduct all the orchestral numbers at the concerts of the Music Teachers' National Association except such as will be conducted by the composers in person.

—Mr. A. P. Peck, business manager of Boston Music Hall, who had been suffering for several years from Bright's disease of the kidneys, died last Wednesday. He was buried at Mt. Hope Cemetery, Boston.

—Prof. F. J. Liddle's sacred cantata "Paradise," recently produced in MS. at Pittsfield, Mass., is said to be a composition of more than usual merit. It will probably be published by Ditson. The cantata may be produced in Boston.

—Mr. Myron W. Whitney has signed a contract with the New York English Opera Company for one hundred performances of opera and concert. His son William, who is now in Munich, has also been engaged, and will arrive home about September 1. Their engagements do not commence until January 1, 1886.—*Boston Home Journal*.

## Music in Maryland.

BALTIMORE, JUNE 30.

A FEW words from an enthusiastic Baltimorean may not be unacceptable to THE MUSICAL COURIER, more especially as they refer to a young artist who is already becoming famous in New York.

The last Thursday concert at the Blind Institute here will be remembered for many a day by the students and the audience, as during the performance of the first number of the program, the overture "Oberon," by the orchestra, a whisper floated across the platform, "Blumenberg is here," and sure enough, the familiar face of the 'cellist appeared above a pair of clapping hands as he earnestly applauded the orchestra for its performance of Weber's beautiful work. As soon as the excitement of the boys subsided the program was proceeded with, and Rink's "Flute Concerto," on the organ, Wollenhaupt's "Last Smile," and Weber's Polonaise in E on the piano were listened to impatiently; at last a request was made that Mr. Blumenberg would favor the audience with a performance on the 'cello. This was so rapturously applauded by students and audience that refusal was out of the question, and it is quite superfluous to inform the readers of THE MUSICAL COURIER how exquisitely the 'cello reveals the thoughts of this most accomplished and genial artist; passages in double stops, arpeggios, chords, harmonics and tours de force are as familiar to him as the most simple melody, and after performing six solos, accompanied on the piano in the most finished style by Prof. Frank Barrington, the boys fairly cried with delight, and said, "Oh, sir! we could listen to you forever; please do come again soon."

The season is fast closing up here, and before this appears in print the students of the Institute will have played and sung their very best before the President of the United States and his sister, who have kindly consented to honor their concert in Washington (at Ford's Opera House), Tuesday, June 23. The program for this concert includes the overtures to "William Tell" and "Oberon." The piano and vocal compositions are of a like calibre, and reflect honor on the Institute and its management. It may interest some of your readers to state that Mr. F. D. Morrison has superintended this Institute for seventeen years, W. Frank Barrington has taught piano and singing here for twelve years, and the last, and not least, is Mr. Grist, a burly Englishman, who drills the orchestra two days a week, and has done real service to his profession. Mr. Grist says he is determined to make his orchestra play the "Midsummer Night's Dream Overture" next season, and the writer thinks he will keep his word.

BALTIMOREAN.

## Musical Items.

Music is looking up in the royal family. Princess Christian, who is one of the cleverest of the Queen's daughters, appeared at the concert of the Eton Amateur Madrigal Society, playing a prelude and fugue by Bach, and, with Miss L. Blair, a duet for piano and violin by Svendsen, besides singing an air by Paradis. Next night the Duke of Edinburgh dined at Prince's Hall, while his royal brother, the Prince of Wales, and a select party enjoyed the fragrant Havana. Lastly, the Princess of Wales has organized for a midnight concert at St. James's Hall, an orchestra of banjos played by all the principal American amateurs in London. Her royal husband, the Prince of Wales, is known to be an enthusiastic amateur banjo player.

Carl Rosa says that while music is his profession, politics and paintings are his hobbies. His house is a regular art gallery all through. Prominent in the dining-room is a large picture by "Joe" Jefferson, the actor. Mr. Rosa, now forty-two years old, is a spare, lithe man, with light hair and a huge mustache. He is notably domestic in his habits, spending all his leisure time with his wife and children, and is scarcely prouder of anything than that his two-year old boy Herbert can sing the "policeman's song" in "The Pirates of Penzance" correctly.

A certain wine shop in Third avenue, near Fourteenth street, is frequented almost exclusively by Italian singers and musicians. I dropped in there the other evening for a glass of chianti, and while sipping it saw a shabbily dressed man enter. After a glance round the place he dropped into a chair, with the familiar manner of one accustomed to this resort.

"That chap," said I to my companion, "looks like Don Basilio in the 'Barber of Seville.'"

"He ought to," was the reply, "for that's the part he used to sing. Don't you know him? He is Adelina Patti's brother."

"Patti's brother! Does she recognize him when she comes to New York?"

"Certainly she does; though I am told that sometimes when he goes to the Windsor to call on her the servant tells him she's out when she's in. What does he do now? Well, he can't be said to sing, except when he's asked to drink, then he sings out quickly enough. I think it just possible that his illustrious sister gives a small allowance to him, for he manages to live without harder work than that in which you see him engaged at this minute—holding down a cane-bottomed chair. I've seen a great deal in print about Patti's castle in Wales, but never anything of the abode of her American brother. To tell the truth, I don't know where it is—probably in some obscure street on the East side. He used to be a fairly good singer, but in no way fit to be estimated along with his sisters Adelina and Carlotta."—*New York Letter, Boston Herald*.

A Winnipeg church, two months ago, being badly in want of an organist, got one from Quebec. He arrived there on Thursday, trained the choir (most acceptably) on Friday, got too much tangle-leg on board on Sunday, was sacked on Monday, and joined the mounted police on Tuesday. He was—as his recommendation from Quebec stated—a clever musician, an accomplished player, a capital choir trainer, and (this it did not state) a fine judge of Canadian wine.—*Montreal Times*.

It is some consolation to piano students to know other branches of the art are not acquired by the snap of the finger, but years of toil must be bestowed before good results show themselves. A master of violin was once asked how long it required to learn to play the violin. "Ten hours a day for ten years," was the reply.

He heard Beethoven's Pastoral Symphony played last week, and at the end of the first movement objected that the composer had omitted all reference to horse-flies and mosquitos, and that he heard nothing which reminded him of the country landlord's exorbitant charges, unless the length of the movement was intended to depict the size of the weekly board bill.

## Mr. Mapleson's London Season.

THE short season of Italian opera which Mr. Mapleson has arranged to give at Covent Garden will probably be the shortest on record. Beginning on Tuesday week, June 16, it is to last six weeks. But, as not more than two performances are to take place each week, the season will consist of only twelve performances. This seems to have been the principle on which operatic representations were managed years ago at Her Majesty's Theatre, when as a rule there were but two opera nights a week, Tuesday and Saturday. Mr. Lumley introduced a third opera night, Thursday; and when the Royal Italian Opera had been some time established a fourth night was added, until at last it became the custom, both at Covent Garden and at Her Majesty's, to play every night but Wednesday—a non-Parliamentary night, but also a great night for dinner parties. Now that, in view of recent failures, people are beginning to ask themselves whether Italian opera does or does not exist, it is interesting to note that at the brief season about to take place, the singers will, with the exception of M. Talazac, the excellent tenor of the Opéra Comique, be all Italian. Mme. Adelina Patti (a thoroughly Italian singer, if ever there was one) will in every performance be the prima donna; Mme. Scalchi (another Italian of the Italians) will be the contralto, and there will be a third Italian in the principal baritone—a newly discovered vocalist, who has been singing with Mme. Patti very successfully in America. Mme. Patti's terms are said to have risen since last year, when she received only £400 a night. She will now receive £500. This, however, is less by £300 than was paid to her during her recent American tour. It is understood that she will not appear twice in any one opera, and she will undertake two impersonations—*Mireille* and *Carmen*—which will be quite new to her English admirers. Both these parts had long been waiting for Mme. Patti.—*St. James's Gazette, June 4*.

## Francis Wilson's Legs.

THE following clipping from *The Chicago News* will be read with profound interest by the lovers of light opera and of good acting. It throws much light on the real secret of Mr. Wilson's success. We will add for the benefit of connoisseurs, that they can study the subject next week at the Casino in "Nanon."

"We regard Mr. Francis Wilson's legs as the greatest curiosities on the American stage at the present time. We call them curiosities, when, perhaps, we should term them prodigies. The truth is they are so versatile, so changeable, that we hardly know what epithet could be applied to them most properly. They are twins, yet totally unlike—reminding one of a well-mated man and wife, who are so very different that we speak of them as well matched. The left leg is apparently of a serious turn, as may be observed on all occasions requiring a portrayal of those emotions which bespeak elevated thought and philosophic tendencies. The right leg is mercurial, obliquitous, passionate to a marked degree, whimsical, fantastic and grotesque. The contrast between the two gives us a comedy in itself which is very pleasing, for the constant struggle between the perennial levity of the right leg and the melancholy demeanor of the left leg is funnier by far than most of the horse-play which passes for comedy in these times.

"While one with sad emotion throbs  
And wildly palpitates,  
The other makes its grievous sobs  
And loudly cachinates.  
While this one jigs along the floor,  
Intent on noisy pleasure,  
The other treads the carpet o'er  
In many a stately measure.

"The combination is a happy one. The left leg pleases the serious-minded, the sentimental and the lovers of the emotional style of the dramatic art; the right leg solaces those who believe there is nothing more enjoyable than mirth. Here we find two legs capable of every variety of action. They can shake you out a jig or stride you a minuet; they can sob plaintively or titter hysterically; they can strut imperiously or wobble ludicrously; they can suggest a spondaic pentameter of the best old classic poets or a bit of modern doggerel from *Puck*. Their name is Versatility, and in them we find all the passions clearly defined and deftly combined."

....Mr. Maurice Strakosch is in London. Oh!

....A bust of Muzio Clementi is to be placed in the Protomoteca Capitolina, Rome.

....The French normal pitch will be adopted by the military bands in the German army.

....At the Balfé Memorial Concert, London, Mme. Nilsson, Mme. Trebelli and Mr. Joseph Maas took part.

....A monument to Glinka was recently unveiled at Smolensk, Russia, his native town. Glinka was very much overrated.

...."La Petite Mademoiselle," one of Lecocq's operettes, is having a long run at the Theatre Royal, Melbourne, Australia.

....It is probable that Gayarre, the Spanish tenor, will accept an engagement for fifteen performances at the Paris Grand Opera.

....The tomb of Sir Julius Benedict is near the chapel, Kensal Green Cemetery. Other graves in the vicinity are those of Vincent Wallace, Michael Balfe, Sir John Goss, and Wilson, the Scottish singer.

# THE MUSIC TRADE.

## THE NEW LAW.

### FULL TEXT OF "THE MUSICAL COURIER" AMENDMENT.

IN last week's issue we informed the trade of the action of the Governor in signing the bill abolishing the filing of contracts for the conditional sale of pianos and organs on credit. It will be seen that essentially the MUSICAL COURIER form of amendment is adopted.

#### CHAPTER 488.

AN ACT to amend chapter three hundred and fifteen of the laws of eighteen hundred and eighty-four, entitled "An act requiring contracts for the conditional sale of personal property on credit to be filed in the town clerks' and other offices."

Passed June 11, 1885; three-fifths being present.

*The People of the State of New York, represented in Senate and Assembly, do enact as follows:*

SECTION 1. Section two of chapter three hundred and fifteen of the laws of eighteen hundred and eighty-four, entitled "An act requiring contracts for the conditional sale of personal property on credit to be filed in the town clerks' and other offices," is hereby amended so as to read as follows:

SEC. 2. The instruments mentioned in the preceding section shall be filed in the several towns and cities of this State, where the person to whom such property is so contracted to be sold, if a resident of this State, shall reside at the time of the execution thereof, and if not a resident, then in the city or town where the property so contracted to be sold shall be at the time of the execution of such instrument. In the city of New York such instrument shall be filed in the office of the register of the city, and, in the county of Kings, in the office of the register of said county. In the several cities of this State, other than the cities of New York and Brooklyn, and in the several towns of this State in which a county clerk's office is kept, in such office; and in each of the other towns in this State, in the office of the town clerk thereof. If the conditional vendee be a railroad corporation, the instrument mentioned in the preceding section shall be filed in the office of the clerk of each county through which its railroad is located, or, in counties where there is a register, in the office of the register, and such filing shall be deemed sufficient for all the purposes of this act. Such registers and clerks are hereby required to file all such instruments aforesaid, presented to them respectively for that purpose, and to endorse thereon the time of receiving the same, and shall deposit the same in their respective offices, to be kept there for the inspection of all persons interested.

SEC. 2. Section 7 of such act is amended so as to read as follows:

SEC. 7. THIS ACT SHALL NOT APPLY TO HOUSEHOLD GOODS, PIANOS, ORGANS OR SCALES, PROVIDED THE CONTRACT FOR THE SALE OF THE SAME SHALL BE EXECUTED IN DUPLICATE AND ONE DUPLICATE SHALL BE DELIVERED TO THE PURCHASER. IN CASE HOUSEHOLD GOODS, PIANOS, ORGANS OR SCALES ARE SOLD UPON THE CONDITION THAT THE TITLE SHALL REMAIN IN THE VENDOR, OR SOME OTHER PERSON THAN THE PURCHASER, UNTIL THE PAYMENT OF THE PURCHASE-PRICE, OR UNTIL THE OCCURRING OF ANY FUTURE EVENT OR CONTINGENCY, AND THE SAME ARE RETAKEN BY THE VENDOR OR HIS SUCCESSOR IN INTEREST, SUCH PROPERTY SO RETAKEN SHALL BE RETAINED FOR THIRTY DAYS BY THE PERSON BY WHOM OR IN WHOSE BEHALF THE SAME HAS BEEN SO TAKEN, DURING WHICH TIME THE PURCHASER OR HIS SUCCESSOR IN INTEREST MAY FULFILL SUCH CONTRACT OF PURCHASE AND SHALL BE ENTITLED THEREUPON TO RECEIVE SUCH PROPERTY. AFTER THE EXPIRATION OF SUCH TIME ALL INTEREST OF THE PURCHASER OR HIS SUCCESSOR IN INTEREST IN SUCH PROPERTY LAWFULLY RETAKEN UNDER SUCH CONTRACT SHALL CEASE.

SEC. 3. This act shall take effect immediately.

#### PIANO AND ORGAN CORRESPONDENT WANTED.

WANTED, AT ONCE, a First-class Correspondent, experienced in selling Pianos and Organs upon Installment Plans through Correspondence. Must write a good, plain hand, and have ability to display and sell instruments in Ware-rooms. Also be thoroughly temperate. Permanent position to the right party. No tyros or tipplers need apply. An expert only will fill the bill. Address

LUDDEN & BATES' SOUTHERN MUSIC HOUSE, Savannah, Ga.

## UNIFORM WARRANTY.

WE have decided to present to the manufacturers of pianos and organs, and also to the dealers, a comprehensive form of warranty which we shall propose for universal adoption by the trade in this country. Although it is intended that this warranty shall act as a protection to purchasers, it shall not be used as a means to annoy the manufacturer and dealer for trivial and untenable reasons. In fact, we intend to make it so concise and at the same time just to all parties concerned that it will at once be adopted.

It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.

In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

The following firms have sent in their warranties. Every manufacturer and dealer is requested to send warranty and suggestions.

Albrecht & Co. .... Philadelphia, Pa.  
B. F. Baker. .... Boston.  
D. H. Baldwin & Co. .... Cincinnati and Louisville.  
Augustus Baus & Co. .... New York.  
Behning & Son. .... New York.  
Behr Bros. & Co. .... New York.  
Wm. Bourne & Son. .... Boston, Mass.  
C. C. Briggs & Co. .... Boston.  
Burdett Organ Co. .... Erie.  
Chickering & Sons. .... New York and Boston.  
Clough & Warren Organ Co. .... Detroit.  
F. Connor. .... New York.  
Conover Bros. .... New York and Kansas City.  
Decker & Son. .... New York.  
Decker Bros. .... New York.  
De Zouche & Atwater. .... Montreal.  
Dominion Organ & Piano Co. .... Bowmanville, Ont.  
R. Dornan & Co. .... Nashville, Tenn.  
W. J. Dyer & Bro. .... St. Paul and Minneapolis.  
Emerson Piano Co. .... Boston.  
Estey Organ Co. .... Brattleboro, Vt.  
J. & C. Fischer. .... New York.  
Ernst Gabler & Bro. .... New York.  
Guild, Church & Co. .... Boston.  
Fort Wayne Organ Co. .... Fort Wayne, Ind.  
Haines Bros. .... New York.  
Hallet & Davis Co. .... Boston.  
Hallett & Cumston. .... Boston.  
Hardman, Peck & Co. .... New York.  
E. G. Harrington & Co. .... New York.  
Hazelton Bros. .... New York.  
Heintzman & Co. .... Toronto.  
Hinnert, Fink & Co. .... Pekin, Ill.  
Ivers & Pond Piano Co. .... Boston.  
Wm. Knabe & Co. .... Baltimore.  
Krakauer Bros. .... New York.  
Kranich & Bach. .... New York.  
C. Kurtzmann. .... Buffalo.  
Lindeman & Sons. .... New York.  
Mason & Hamlin Organ & Piano Co. .... Boston and New York.  
E. H. McEwen & Co. .... New York.  
Miller Organ Co. .... Lebanon, Pa.  
Henry F. Miller's Sons Piano Co. .... Boston.  
New England Piano Co. .... Boston.  
C. D. Pease & Co. .... New York.  
Peck & Son. .... New York.  
Theo. Pfafflin & Co. .... Indianapolis.  
B. Shoeninger Co. .... New Haven.  
Freeborn G. Smith. .... New York and Brooklyn.  
Smith American Organ Co. .... Boston.  
Sohmer & Co. .... New York.  
James M. Starr & Co. .... Richmond, Ind.  
Sterling Organ Co. .... Derby.

Charles M. Steiff. .... Baltimore.  
Stultz & Baur. .... New York.  
Horace Waters & Co. .... New York.  
Weaver Organ & Piano Co. .... York, Pa.  
Wegman, Henning & Co. .... Ithaca.  
Wm. E. Wheelock & Co. .... New York.  
Wilcox & White Organ Co. .... Meriden, Conn.  
Whitney & Currier. .... Toledo.  
Gustav Winkler. .... Trenton.  
Woodward & Brown. .... Boston.

San Francisco Music and Drama refers to the above as follows:

THE MUSICAL COURIER, an ably conducted paper published in New York, intends to get up a uniform warranty for the piano trade all over the country. It will embrace questions affecting exposure of the instruments to the action of atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding-board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing, and many other essential questions.

As this is a movement of considerable importance to all dealers and manufacturers of pianos, and as I have no doubt that a satisfactory result will be arrived at, I take pleasure in announcing it to the readers of *Music and Drama*. THE MUSICAL COURIER further asks all manufacturers to send in their present form of warranties, and publishes a list of firms who have complied with their request.

## About the "Pedal Point."

CLEVELAND, Ohio, June 18, 1885.

Editor of *The Musical Courier*:

IN your issue of June 17, on page 378, is an article on the new "Pedal Point Stop," in which you call it a "new device." Hardly that. More than twenty years ago this idea was applied to reed instruments by one Professor Louis; was patented and the patent sold to George A. Prince & Co., of Buffalo, N. Y., and by them used for several years. This application was arbitrary, and not wholly pleasing. When the key was depressed, it was held so by a steel bar, and could be relieved only by pressing down another key, or by pushing in the stop that connected the bar to the keys.

Some ten or twelve years ago the writer used the same idea, but connected by a knee-stop, and since that time has applied this same idea in three different forms, in order to make it as complete as possible. The last application, and the one now used by the Jewett & Goodman Organ Company, of Cleveland, Ohio, has not been changed in the slightest degree for over five years, and has proved durable, reliable and satisfactory in every way. We mail you catalogue published four years ago containing a description of its working and effect. This catalogue also shows that upright organs (without high tops) are not exactly new, or of as late date as some makers in their advertisements would like the people to believe.

I always did hate "stolen thunder."

Respectfully yours,

S. A. JEWETT.

[The Mason & Hamlin Company used the same contrivance in a somewhat different form, years ago.—EDITORS MUSICAL COURIER.]

## Louisville Trade Notes.

MR. CHARLES FISCHER, of J. & C. Fischer, New York, was in town this week, looking after trade. Messrs. D. H. Baldwin & Co. control the sale of Fischer pianos in this territory, and have made the instrument very popular, selling more of that one make than the total sales of any other house in town.

Mr. A. A. Van Buren, manager of D. H. Baldwin & Co.'s Louisville house, has returned from his wedding tour to the East, and has settled down to business. He is certainly one of the most energetic and hard-working members of the trade here.

Mrs. Emily Tripp is doing a nice trade in organettes, being sole agent for various makers for the State of Kentucky. She handles a few pianos and organs, but does not push the sale of them, making a specialty of sheet-music, musical merchandise and organettes.

## Two Important Decisions.

IN *Bradstreet's* of last Saturday we find, among others, these two decisions, which we consider it our duty to reproduce:

VENDOR AND VENDEE—IMPLIED WARRANTY.—The long established common-law principle of *caveat emptor* was applied in the case of *Ryan v. Ulmer*, in which it was held by the Supreme Court of Pennsylvania that *where there is no knowledge on the part of the vendor of goods of their defective quality, although no opportunity of inspecting them is given the vendee, the sale itself raises no implied warranty of quality or even of merchantability on which the vendee can sue if the goods prove worthless.*

SALE OF CREDIT—AUTHORITY OF AGENT.—A salesman authorized to sell goods on a credit has no authority to subsequently collect the price in the name of the principal, and a payment to him will not discharge the purchaser unless some authority to collect is shown beyond what is implied in the mere power to sell. *Kohn et al. v. Washer et al.*, decided by the Supreme Court of Texas.



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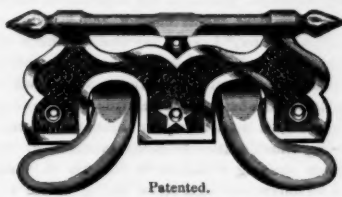
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## International Inventions Exhibition.

[FROM A SPECIAL CORRESPONDENT OF THE MUSICAL COURIER.]

LONDON, June 12, 1885.

OF the three groups in the musical division of the International Inventions Exhibition now in progress here, the first is devoted to musical instruments and appliances; the second to musical publications, music engraving and printing, and the third to antique musical instruments, rare old musical scores and a loan collection of value and, in some respects, importance. The present communication refers chiefly to the first and second groups, which are of greater interest to your readers than the loan collection.

Although musical instruments and appliances take up all the space allotted to them, the display can hardly be deemed well balanced. In it certain classes, such as the pianoforte and free-reed "organ," are over-represented, while the reverse is the case with the pipe-organ, the violin family and orchestral instruments generally. However, there is a reason for this. Stringed instruments (we do not mean the banjo and instruments of that character) have, without doubt, become more popular than ever they were, but the piano and the various branches of the harmonium family are an "easy first" in the race for favor. Everybody appreciates them, more or less, and almost everybody believes that he is, or might be with very little trouble, able to play them. Hence the preponderance of keyboard instruments fairly represents public preference and the state of the musical instrument market.

The show of pianofortes in the Central Gallery is an imposing one, and very suggestive of the immense advance which has been made of late years in the manufacture of the "household" instrument. Comparison in this respect has been made possible to some extent, since Messrs. Pleyel, Wolff & Co. exhibit a pianoforte manufactured in 1839, and used by Chopin. A historical interest is here excited, but the curious in such matters are more struck by the contrast between this example of a first-class "grand" fifty years ago and those of modern date standing near it, next to which it is a pigmy. Chopin's piano still retains the quality of tone which endeared it to the Polish master, but in point of sonority, brilliancy, power of sustaining sound and general massiveness it only serves as a foil to its companions. Messrs. Broadwood & Sons, as will be seen in the original account published in this journal, also show an instrument used by Chopin, the firm having preserved that upon which the great pianist "recited" during one of his visits to England. Here, again, there is reason for contrast rather than comparison. Indeed, not many branches of manufacture display such an almost feverish race toward perfection as that of the pianoforte. Patents innumerable have been taken out, and if not all are of much value, a proportion contributes more or less to a constant and surprising advance. This notice would become too technical were we to discuss the patented improvements now on view at South Kensington, and it must suffice to say that the products of popular makers—Steinway, Broadwood, Kirkman, Hopkinson, Brinsmead, Schiedmayer, &c.—are displayed to full advantage, and under circumstances which invite a determination of their relative worth. In these, as well as other pianos, the positive worth is far beyond that of the instruments displayed in former great expositions, especially in the direction of tonal development. We find this due to a greater perfection in the material used in the modern pianoforte, chiefly in the hammers, which are covered with an unusually thick, high-grade felt, known as the Dolge felt, which unquestionably is a favorite article with the leading pianoforte makers. But, as stated before, this account must not become too technical, but general, and a general deduction is that the British makers have all their work cut out if they would hold their own for excellence against the high-class American pianos, and for cheapness combined with excellence against the manufacturers of Germany and France. Foreign instruments come increasingly into this country, and the benefits of free trade are apparent in the stimulus which competition has applied to native inventiveness and skill in workmanship. The British piano has, indeed, made immense strides of late, proof of the fact being seen in greater elegance of form, perfection of mechanism and beauty of tone.

The free reed organs, especially the American, make up a goodly show. Among the transatlantic firms represented are Estey & Co., Mason & Hamlin, the Dominion Organ Company and Peloubet & Co., the Bristol (England) organs manufactured by Jones & Co., and those of Mr. Kelly being well to the front on the side of native industry. Some of these illustrate the fullest development of the free reed that has yet been found possible. We doubt, nevertheless, whether any real advance toward a genuine organ tone has been accomplished of late years. The best American makers evince that their energies are now chiefly directed to the multiplication of fancy stops and "pretty" effects, in obedience to the demands of a half-educated public taste. Their early instruments were simple and effective, having as few stops as a pipe-organ of relatively the same size, whereas now there is as much complication and, it must be said, nearly as much sham as in the "harmonium" which the American organ has so largely displaced. But the public—as distinct from musicians, who know better—will have their long array of stops, and manufacturers cannot be expected to flout the market for the sake of principle. Much of this is due to the demoralizing influences exerted by the American, Beatty, many of whose instruments were sent to England and found imitators here. The Mason & Hamlin, Smith American, and, of course, the Estey organs, represent the ideal of instruments now in this line here. Next come

the Peloubet and Clough & Warren, followed by others of inferior grade.

The violin family is well, if not largely, represented by the instruments of Lowenthal, Chanot, Pierce, Szepiosy, Béla, and especially George Gemünder, of Astoria, N. Y., and others, the famous house of Tubbs making a choice display of bows, including, for purposes of comparison, one made "five generations ago." The beauty and elegance of the modern specimens cannot be sufficiently admired. In the department of wind instruments M. S. Arthur Chappell makes a brilliant display, uniting perfection of workmanship with the latest improvements. This is particularly noticeable in the "wood," the clarionets and oboes above all. Messrs. Boosey & Co. and Messrs. Besson are also prominent exhibitors, each firm adequately maintaining its high repute. The pipe organs in the exhibition are few, and the examples shown are poor specimens.

Some "inventions" in the Musical Division are novelties. Messrs. Metzler & Co. exhibit an organo-piano which, by means of a duplicate set of hammers, put in rapid motion by a vibrating cylinder, sustains a note (*tremolando*) as long as the key is kept down. This apparatus is apart from the ordinary piano action, and can be attached or disconnected at will. The organo-piano produces very pleasing effects, and especially in improvisation. Messrs. Burling & Burling's "triplex euphonoid" is a pianoforte, having its sections so united in structure as to form "a powerful tubular pillar, which receives the tone from the sound-boards and emits it through a valve at the top by means of a knee-pedal." Something of the effect of an organ "swell" is thus aimed at, as also in the "piano crescendo," exhibited by Mr. R. Howson, of Middlesbrough. Here we find what is called an "expression pedal," in lieu of the ordinary expedient for lifting the dampers off the strings. The inventor claims that a crescendo and diminuendo are both made possible by his contrivance, which is sufficiently ingenious. Messrs. Snow & Co. have on view what they call the "Walton" patent self-instructing pianoforte. In this case the idea and the means employed to carry it out are exceedingly simple. The point of instruction aimed at being the identification of the keys with the notes on the various lines and spaces of the "staff," a staff and note are represented on the surface of each key. It is obvious that the expedient helps a pupil only during a brief period of his elementary studies. We have seen that ingenious minds are bent upon giving the pianoforte a "swell." On his part, Mr. J. Rushton offers it a set of pedals equal in compass to that of the organ. There are before the musical public several devices to this end, but Mr. Rushton claims advantages for his method, such as easy connection and separation, inside action of the attachment, and freedom from interference with the manual. The appliance is unsightly in a drawing-room, doubtless, but where this constitutes no objection and for organists' practice, the pedalier becomes a distinct gain. Mr. Thomas Machell does not attempt to improve the pianoforte, but offers a key-board instrument in which bars of steel, shaped like a tuning-fork, stand in the place of strings. These bars, each of which is connected with the sounding-board by a piece of spring steel, are struck by hammers answering to the pressure of the keys, and give forth sounds not untruthfully described as "pure, sustained and sympathetic." Whether the instrument has any practical value is at present questionable. As far as now appears, there is no reason why it should not, with continued improvement, create an impression.

Invention has been at work in the field of musical appliances, and some of the results are shown at South Kensington. There is, for example, Mr. R. H. Padbury's "Indispensable Music Leaf-Turner," an ingenious little machine which does its work surely whenever a key is touched by the finger or a pedal depressed by the foot. Many attempts have been made to turn music leaves by mechanical means and obviate much trouble—risk, even—to the performer; but we can call to mind none so simple, effective, and cheap as this. There are also the "Samson" patent music-stool, constructed to remove all risk of a jammed screw; and Spratt & Churchman's combination walking-stick music-stand, so contrived as that what appears to be an ordinary "crutch" walking-stick is, in a few moments, transformed into a neat music-stand for violinists or other orchestral players. The usefulness of this invention to amateurs accustomed to meet at each other's houses for practice must be sufficiently obvious. Not less valuable in its way is the "Euterpe" patent folding music cabinet exhibited by Mr. F. A. Abraham. This article of parlor or music-room furniture is designed for the classification and storing of music, engravings, &c. It takes up very little space, and is decidedly practical.

In the department of music-engraving and printing the exhibits are not numerous, but, such as they are, they show clearly enough the advance that English taste and skill have made under the stimulus of competition with Germany. Some of our great publishing houses, we believe, import German engravers, but, however this may be, it is clear that our native work has gone ahead with remarkable rapidity. Among the firms exhibiting are Augener & Co., Borner (Leipzig), Henderson, Rait, and Spalding, and Patey & Willis. The last-named give their display a special interest by including in it MSS. of distinguished composers, such as Mendelssohn, Gounod and Benedict. One cannot look around this department without being struck by the perfection with which music in sheet or in volume is now turned out. The title-pages in many cases are genuine works of art.

BRITON.

—The following is from a letter to THE MUSICAL COURIER, from Wood Brothers, Pittsfield, Mass.:

"Business is very good in this part of the country this spring, and the Kranich & Bach pianos are, of course, the *me plus ultra* of pianos, and we are pushing them with all the power we can."

## To Pay Dollar for Dollar.

BALTIMORE, June 17, 1885.

Editors Musical Courier:

IF you see fit, I should like to mention in the next issue of THE MUSICAL COURIER that Mr. Hennaman has withdrawn from the partnership, and the business will continue in my name, the creditors of our late firm having given me an extension. The business is now in a condition to pay dollar for dollar, and shall do so. Very truly yours,

SIDNEY P. NIMMO,  
Formerly Nimmo & Hennaman.

## Chas. J. Grass in Defense of Tuners.

Editors of The Musical Courier:

IN your issue of May 20 appeared an article on tuners, contributed by a wisecrack of Beantown, and a few comments on the same may not be uninteresting to some of your readers. There are, undoubtedly, irresponsible persons dubbed tuners, though really only tinkers, who, in order to make commissions or satisfy feelings of spite and ill-will, do much harm to many manufacturers and purchasers of pianos. This they accomplish in various ways; as, for instance, by misrepresenting the manufacturer and his pianos, and frequently injuring an instrument maliciously, &c. But piano makers and dealers have long known of these matters and are not asleep, as the wisecrack of Beantown would have us suppose. Such artifices on the part of unprincipled and inefficient persons are as difficult to check, however, as are the devices of some individuals in the piano line to effect sales. Not long ago a Hanoverian groceryman from Hoboken drove on his wagon to this city for the purpose of buying a piano. Signifying to the genius who waited upon him his desire to purchase a second-hand seven-octave instrument he was quickly induced to conclude a bargain for a piano, which he was assured was "just the very thing." The money was paid and the instrument placed on the wagon and taken home by its happy possessor. He returned to the city a few days afterward, however, and indignantly said to the salesman: "I thought that was a seven-octave piano you sold me, but I find it only a six-octave one." "How is that? Dear me!" said the salesman commiseratively, "you must have lost one of the octaves on your way home, and I am sorry I was not with you as I might have saved you the loss of it."

But to the poor tuners again. In my estimation the world is not "filled with pianos that are mostly of no earthly use." There are thousands of inferior instruments scattered throughout the country, many of them badly out of order but which, under the skillful treatment of a good tuner and regulator, can be made presentable and fit for practice and playing upon. I deny that tuners, as a rule, "are lazy and do not want to go through a piano and put it in good shape," and as to the supercilious accusation that "few of them have brains enough and knowledge sufficient to put a piano in order," I would say that hundreds of pianos, through the brains and knowledge displayed by tuners, have been made far superior to what the instruments were when turned out from the factories where they were made. In writing about tuners as he does, it seems that your Beantown correspondent is not fighting others' battles so much as his own, for he is particular about drawing attention to the use of what appears to me to be an impractical steel-screw tuning device for which he claims great merit, &c. It is evident that Mr. Wisecrack, even if brought up to "the bench," is incapable of setting in judgment on tuners. In suggesting, as he does, that tuners be subjected to examinations and granted certificates, it would be interesting to know who would constitute the Board of Examiners; whether it would be made up entirely of the wisecracks of Beantown or comprise some of the skillful, widely known and appreciated tuners of New York city. Tuners have a great deal more to contend with than is commonly supposed. They have to endure a thousand and one annoyances that do not similarly affect any other class of people in the world. Where is there an art requiring closer attention, or a more critical, refined and sensitive brain and judgment than the correct tuning of a piano? What more trying ordeal than for a competent tuner to be assigned a piano to put in order, say in a private house, where his efforts to obtain unisons are interfered with by such incidents as the ringing of door-bells, the reception of visitors, the loquacious conversations that ensue, the merry peals of laughter from juvenile throats as the youthful members of the family slide down the banisters and perhaps play leap-frog in the same room where the piano is being tuned—or where the shrill tones of a pet canary ring out at frequent intervals a prolonged defiance of that perfect silence which is *one* condition necessary to the correct tuning of the instrument.

First-class piano houses fully appreciate good tuners, and, as is very natural, signify this by the confidence they repose in them and the responsible duties they assign to them; and herein lies the satisfaction derived from a knowledge that such houses, employing only the best staff of workmen, not only encourage perseverance, labor and ability, but are above the desire or attempt to lower any class of mechanics or artisans in the estimation of the trade or the public.

There are black sheep in every fold and I have neither sympathy nor anything in common with them; but the sweeping invective of your Beantown correspondent against tuners in general appeared to need some refutation, and having waited until this date without discovering any in the columns of THE MUSICAL COURIER, you are welcome, Mr. Editor, to publish the foregoing for what it is worth. Very truly,

CHARLES J. GRASS.

NEW YORK, June 30, 1885.



# ENLARGED PIANO FACTORY — OF THE — GUILD PIANO COMPANY,

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— MANUFACTURERS OF —

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Established 1861.

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Incorporated 1885.

Nearly 25,000 Now in Use.

BOSTON, MASS., U. S. A.

Nearly 25,000 Now in Use.

WE present to our readers herewith a view of the piano factory of the GUILD PIANO COMPANY, as it now appears, consisting, as it does, of the old factory on West Fifth Street, in South Boston, and the new addition, a building much larger than the old one, and both together constituting one of the most complete piano factories in the country. The new building contains four stories, and it, together with the old one, gives the firm a factory building nearly 250 feet front by 50 feet depth, with light on all sides, and latest and most improved conveniences and arrangements to make pianos. With these new advantages the firm proposes to go right ahead with its affairs, having its purposes undividedly aimed in the direction of pianoforte building and that only, its chief effort being to make as excellent and thorough a piano as can be constructed, and basing its hopes of the future upon the fact that nearly 25,000 "Guild" pianos in actual use, some of them twenty-four years, are a sufficient guarantee to purchasers what the Guild piano is.

It will interest our readers to enumerate what parts, and how many, of a piano are made at the Guild factory, as seen by us in person while visiting the new structure a few weeks ago. The firm makes all of its case and cabinet work, including skeletons, tops, desks, fret-sawing; also all the pedal action of the uprights and squares, the damper frames and covers, and all the small trap-work, and in addition all the bridges and the sounding-boards, in fact everything but the keys and actions. The firm has machinery for making a large part of its hardware, all the plates and action standards are drilled and bronzed in the factory, and the string-winding is done in the building by string-winders in the employ of the firm. The fact that so many branches of the work necessary to build a piano is done under the immediate personal supervision of the firm should be, and is, hereby recorded.

How a "Guild" piano is made is graphically described by the firm as follows:

A brief description of our method of constructing the piano is herewith presented, both as a matter of simple justice to ourselves and of interest to the musical reader at this time, when so many worthless pianos are placed upon the market. Probably not one in a thousand persons is possessed of anything like a tolerable knowledge of either the mechanism or complexity of a first-class instrument; and we shall startle you at the outset, reader, by saying, that there are over SIX THOUSAND AND NINE HUNDRED separate pieces required to make one of our Square Pianos! (The items are all before us as we write it.) And when we add that the larger half of these items require about the skill and delicacy of finish in a first-class piano as the watch itself, we have given some idea of the extent and intricacy of our work.

### OUR NEW FACTORY.

Our new and enlarged factory, a cut of which is given on this page, gives us facilities to turn out nearly forty pianos per week. Next to it is a building containing a large steam engine, three fifty-horse boilers, which is used for dry-house purposes, for the elevators and steam-heating, as well as running the many machines in the factory building.

### MACHINERY.

By the aid of this new steam engine, and a full complement of sawing, planing and other machines which we have just introduced into our manufactory, we are hoping

to facilitate the manufacture of our pianos so that we shall be able not only more promptly to fill our constantly increasing orders, but also to keep at least a tolerably fair sample of our instruments on hand for our warerooms. This we have never yet been able to do, much to our own detriment, as well as to the disappointment of our numer-

are finally taken to the "flowing room," where they receive the last coating of the finest varnish, and are then polished to the smoothness and gloss of the mirror.

### STRINGING DEPARTMENT.

After the sounding boards are put in and the iron frame attached, the process of "stringing" is also attended to here, in which the most particular attention is given to the manner of adjusting the pins to which the strings are attached, and also of attaching the strings themselves. We mean by this that we give to each pin a firm and uniform bearing in the pin-block, so that while the pin readily yields to the proper pressure of the tuning hammer, it will not require twenty-five pounds pressure to turn one, and the next one yielding to half that; and, also, that the strings shall be so laid as to avoid giving out "false tones," making it an absolute impossibility ever to perfectly tune them. We claim also by our method of stringing and tuning that our pianos will retain their pitch and keep in tune longest.

### FINISHING DEPARTMENT.

The finishers now take hold of the instrument, and under their manipulations all the mechanism of the keys and hammers and dampers are adjusted, requiring great

skill and experience on the part of the workman. This part of the work is too elaborate for a full description. Suffice it to say that to secure the best possible conditions of faithfulness here, our workmen are organized into "finishers" and "regulators"—the latter receiving the action-work from the finishers, and thoroughly proving it in detail, and then "voicing" the piano, as it is called—in other words, modifying the quality of the tone of the instrument to suit the various tastes of our purchasers.

### TUNING.

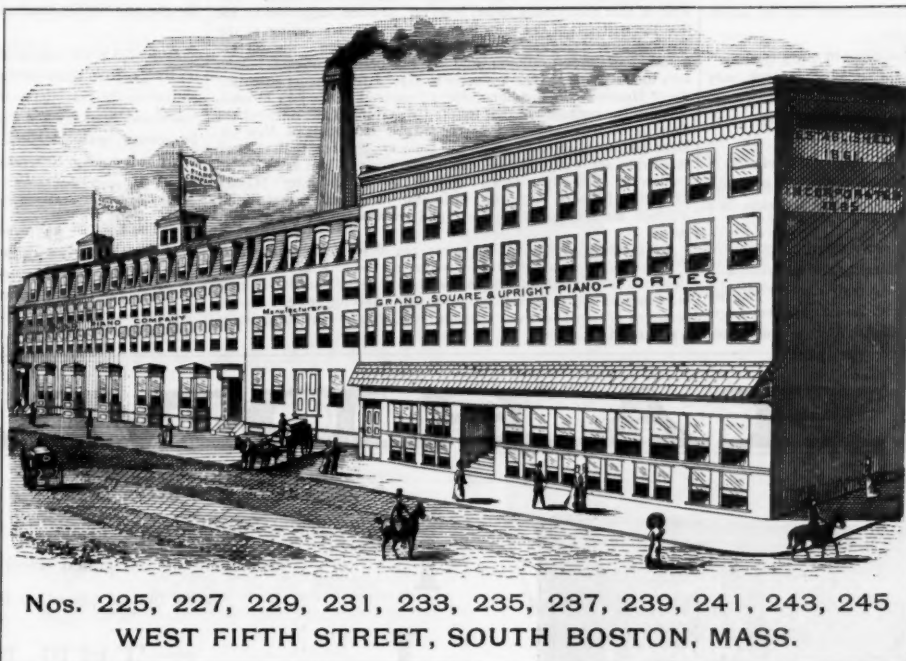
The tuner now goes over it for the last time, and when he leaves it the polisher fits it for the wareroom or drawing-room, and it is done.

### SOUNDING-BOARDS.

For our "Sounding-Boards" we use nothing but selected spruce, and of this we reject fully 20 per cent., in order to obtain that degree of compactness in the fibre of the wood essential to the full, round tone for which our instruments are so justly celebrated. The preparation of the lumber for this feature of our work is peculiar, requiring to be sawed in such a manner as to leave the alternate layers of the wood vertical to each other.

### CASES.

After bestowing the strictest care upon the structure and material of our cases, consistency alone requires that they should, as far as possible, be made to retain their perfection, and, therefore, we cover and fill them in the most thorough manner with from five to six coats of the best varnish, to guard against the most unsightly defect called "checking;" and more perfectly to secure this, we wish to say that we use the very best veneers, which are laid at right angles with the wood of the case. Our cases



Nos. 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245  
WEST FIFTH STREET, SOUTH BOSTON, MASS.

### The Techniphone.

OF INTEREST TO PARENTS OF PIANO PUPILS.

"YOU are spending a great sum annually," says the *Techniphone*, "on the musical education of your daughters, about one-half of which, on an average, is money thrown away. On looking into it you will find that your girls, provided they are under good instructors, are paying very little attention to music, but a great deal to their fingers. Piano playing is mostly dexterity of fingers, and to the perfecting of that dexterity they must devote years of unremitting practice of every conceivable kind of exercise. The training of fingers, joints and muscles on the keyboard of a piano is mechanical work, long and tedious, but absolutely unavoidable hitherto.

"It is a serious objection to the piano, as an instrument for practice, that it lends itself so easily to the amusement of the pupil. The playing of pieces early is a delusion and a snare. If your daughter impatiently lays aside her training exercises, not yet having wholly subdued her fingers and mastered the keyboard, she abandons the one straight road to success and enters on a by-path which ends nowhere. To such a pupil the piano as a musical instrument is the voice of Circe, beguiling and betraying all who stop to listen.

"This explains—what you have, no doubt, often wondered at—why your daughter, after so many years of study and so much money spent, is still no player. The necessary foundation has not been laid. She has not thoroughly mastered the use of her fingers on the keys. If that had been done first she could now play anything well.

"Musicians have long felt the need of some instrument on which all mechanical finger-work could be done undisturbed by alluring and distracting tones. Why should there not be labor-saving inventions in this field as in others?

"The 'Techniphone' is a miniature piano in every respect—in appearance, in the keyboard, and in the quality of touch, only it is not a musical instrument. Neither is it a dumb piano.

"Each key of the Techniphone gives forth a sharp, quick click when struck and again when the fingers leave it, like the click of a telegraph sounder. The far-reaching importance of this bi-clicking of the keys in teaching automatically and with absolute certainty perfect time, touch, legato and staccato, is a revelation to teachers of the piano.

"In general, the techniphone is an instrument preparatory to the piano, and an improvement upon it in learning the mechanism of piano playing—an aid to the more easy, rapid and thorough acquiring of piano technique, on which all actual practice, finger exercises, scales, arpeggios, chords, velocity, time, accentuation,

and all training of fingers and joints to delicacy or strength of touch, to suppleness, flexibility and precision can be done, including the first practice of pieces, to better advantage than on the piano itself.

"The techniphone for practice, the piano for music. By confining the attention exclusively to one thing at a time it insures rapid progress and more thorough work, and teachers who are using it report that their pupils will now accomplish in one year what heretofore required two. If only one-half of the good things they say of it be true, it is destined to work an entire revolution in the methods of piano study, to say nothing of the immense relief to the rest of us from the growing and intolerable nuisance of piano-drumming."

### Regarding the New Orleans Exposition.

THE latest literature regarding the New Orleans Exposition comes from the pen of Mr. William Oscar Fausten, a highly-intelligent gentleman, who was "on the spot," as Disraeli termed it, and therefore very eligible as a judge in the premises:

NEW YORK, JUNE 19, 1885.

*Editors Musical Courier:*

While in this city, on my return to Europe from New Orleans, I beg to say a few more words in reference to the jury business at New Orleans. In No. 276 of THE MUSICAL COURIER I find a letter, reproduced from the New Orleans Sunday States, of May 17, signed "A Musician." In the issue of May 21 of the *Daily States*, I published an answer to that letter, to the effect that "if the man who styles me a crank shall ever become gentleman enough to give his name, I will demonstrate to him which is the crank, he or I." It is scarcely necessary to state, that the coward "Anonymous" never came to the front with his name. The style of that anonymous letter, however, at once suggested to me that the writer is of the same high (?) educational standing as the musical jury "slugger" who threatened to "slug" me for expressing an honest opinion, and as he, perhaps unconsciously, says in the plural, "We are sorry to say," I feel almost sure that the "Musician" is the honorable (?) member of the jury himself.

As to the contents of that letter, I was told at the office of the Committee of Awards that seven refined musicians of New Orleans had been asked to go on the musical jury, but that they all refused to act, and that the committee was at a loss as to the selection of a musical jury. About two weeks later Messrs. D'Aquin, Joubert, Richard, Cotlin and Mr. Stieff's great friend, Pilcher, were appointed jurors, and they accepted the appointment.

I was told that Mr. Cotlin, after the first violin trial in the "trial stall," refused to act any longer on the ground that he understood nothing about violins and had accepted on the supposition that he was to be a piano juror and nothing else. On the strength of this I, even at this late day, tender my highest regards to Mr. Cotlin.

Now, in reference to a telegram sent to your worthy journal by some of the gentlemen in charge of musical instruments at New Orleans, who wanted to contest the veracity of my statements to THE MUSICAL COURIER, I should very much like to learn their current views of the jury now. Nothing shows more clearly the ignorance of this jury than its special reference to the action of the Stieff piano, for the actions of the Stieff and the Behr pianos are from the same action factory, viz., Wessell, Nickel & Gross, of New York, and one of the jurors, I understand, refused to sign the jury report unless a first-class award was given to Stieff. I refer to Stieff's friend, Pilcher, who was an exhibitor himself, and did not have delicacy enough to refuse to go on the jury.

I cannot forbear to hint at the proceedings of the "celebrated discoverer of the Cremona secret," Mr. A. Krell, of Cincinnati, who, on receiving a message from his agent here asking permission to withdraw the violins from competition because they were tested in the machinery hall while the machines were running, replied to his agent not to trouble the juror's work, and now on the strength of such an award sends out cards that show that he was awarded a gold medal! I should feel grateful if you would allow space for these lines in your MUSICAL COURIER.

WILLIAM OSCAR FAUSTEN.

P. S.—The whole number of visitors to the New Orleans Exhibition was 1,158,840. The show was open nearly as long as the Centennial Exhibition at Philadelphia, which was visited by 9,910,966 persons. The receipts at the exhibition were \$533,361.45, a daily average of \$3,137.45 for the 170 days.

### Patents to Europeans.

Stringing pianos forms the subject of a patent issued in this country to Mr. Thomas J. Brinsmead, of 18 Wigmore street, Middlesex county, England. Combined with each string is a screw-threaded wrest pin in line with the string, a nut on said pin and bearing against the frame, means for preventing the pin from turning, means for carrying the string through or by the side of the pin and readily attaching it, with other novel features.

A piano soundboard has been patented in this country by Mr. John Brinsmead, of London, England. The soundboard is fixed to the bracings or frame by a fulcrum between the soundboard and bracings and distant from the edge of the former, and by screws bearing against the overhanging edge of the soundboard, producing a leverage action intended to give increased purity of tone.

—The body of a drowned man was found at Gravesend Bay, L. I., on May 21, with the card of D. G. Pfeiffer in one of the coat pockets. Mr. Pfeiffer is the traveling man of C. M. Stieff, of Baltimore, and it appears, while representing that firm at the New Orleans Exposition, besides to others, he gave his card to a young man named Tabor, who is said to be the drowned man.

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## Bosh Again!

IN the issue of THE MUSICAL COURIER of June 10 we printed an article called "Bosh," which we hereby reprint to-day in order to straighten out a distorted vision:

## Bosh!

The following item from the Utica Observer is going the rounds of the press, and is reproduced by papers that lay claim to great intelligence on all subjects—chiefly the New York Sun:

A Utica gentleman of leisure believes that he has discovered the lost secret of making violins, that probably originated in England in the twelfth century, and which has immortalized the names of Amati, at Brescia; Stradivarius and Guarnerius, at Cremona, and Steiner, in the Tyrol. He has made sixteen violins and over two hundred experiments, and can now construct a violin with the tones of a flute or any other that may be desired. He discards all former theories that attribute the excellence of old instruments to the lacquer, varnish, singing woods, &c., and finds that scientific principles and sound wood are the basis of all perfect instruments. A prominent manufacturer has already offered him \$50,000 for the secret, but he is not quite ready to sell it.

This is veritable bosh. The fame of the anonymous Utica violin builder would by this time have been spread all over the world if he had built, say one, much less sixteen, such violins. And as to the offer of \$10,000, that also amounts to nothing, as no name, or date, or anything is mentioned. Statements of this kind are unalloyed bosh.

Our comments are plain and the argument logical. When so broad a statement as this one is made in the Utica Observer, a statement which if verified, would produce a sensation throughout the musical world, some data should be mentioned and not a simple ex parte, non-committal announcement; and when such a general unqualified statement goes the rounds of the press in the guise of absolute truth and fact, we call it "Bosh," and it is not necessary to be inspired by any one to find the bosh in it.

However, it seems as if the Utica gentleman is one of those individuals who do not understand plain English; for he

sends us the following letter which, to say the least, stamps him a rhodomontadist of prime grade:

## Editors Musical Courier:

Attention has been called by one of your subscribers to your article "Bosh," &c., while in your columns certain violins are highly praised.

Please allow the suggestion that if you had given "facts," instead of "epithet" you would be less exposed to a charge of ignorance or malice in this matter. The assertion is here ventured, that this term is used without the least knowledge on your part of the discovery claimed or made by the "Utica Gentleman." If you had, it is believed this term would not have been applied (malice excepted).

No fault is found with any praise you bestow upon others. But when you thus condemn without knowledge (inadvertently, it is assumed,) the works of those who neither offer to sell or reveal anything—neither violins nor any secrets of making them—you will please permit the sense and justice of being asked to "halt," at least till you are better informed.

If you are prompted to the use of this term by any violin maker, jealous of his secret or skill, hoping thereby to extol himself, he also would do well to reflect, lest that kind of malice, if met by retaliation, might result in the Sun or some other leading paper being furnished with a complete revelation of his "secret," to his great surprise, and which he would find it more important to deny than admit the truth. "Those who live in glass houses," &c., is an old maxim; "What man has done man may do," is another.

It is possible that the Utica discovery may go to the very science of violins, to the extent that whatever has the least influence upon their quality may be pointed out and clearly explained to the common understanding. Such is the discovery which you call "bosh," without professing to know what it is. Neither modern nor even the Cremona's form any exception.

These experiments have been made for amusement, and there is neither disposition nor inclination at present to interfere with the success of any maker or dealer in fine violins. No manufacturer will ever be allowed the exclusive use of the discovery; nor will violins be offered for sale. But it may as well be understood that the above condition of matters will not be accepted as any

sufficient excuse or palliation for epithet or abuse. Those who thus vent their jealousy and bigotry may also bear in mind that their secrets are held at will, and may be revealed or exploded with impunity, without in any way disclosing this. It is to be hoped, in justice to yourself, that you will withhold such condemnation till better qualified, before you undertake to say how much or how little a stranger does or does not know, since you might with equal propriety condemn the learning of the most profound judge, doctor or scholar. Yours truly,

THE UTICA GENTLEMAN OF LEISURE.

UTICA, June 16, 1885.

Now, what does this letter amount to? It is simply a verification of the original statement in the Utica Observer, and signed anonymously, without a single fact to endorse a statement made in it.

The "Utica Gentleman of Leisure" should have read our comments carefully. In them we do not deny that a lost secret can be discovered; we do not deny that some one has made sixteen violins; we do not deny that the same person made over two hundred experiments. But we consider it bosh to make such cyclopean statements, and then, in addition, to defend what is nothing but an *ipse dixit*.

If we are to have any knowledge on the subject of the discovery, how can we acquire it unless the discoverer imparts it, instead of signing an anonymous communication? Upon this the whole question revolves. We want evidences of the discovery of a lost secret, and we want to hear the violins, although none of those with the tones of a flute, and before we permit such a statement as that in the Utica Observer to pass unnoticed, we must know who offered the \$10,000 for the secret. This "Utica Gentleman of Leisure" may be a great man—in fact, a Stadvarius, but he has not produced any evidence to that effect before the world at large. The fact that, as he says, the experiments have been made for amusement probably accounts for the joke in the Utica Observer, for in reading the original statement of that paper we find that these violins have not only the tones of a flute, but, "any other that may be desired." Well, suppose the "Utica Gentleman of Leisure" send on a violin that has the tones emitted by a donkey when it brays?

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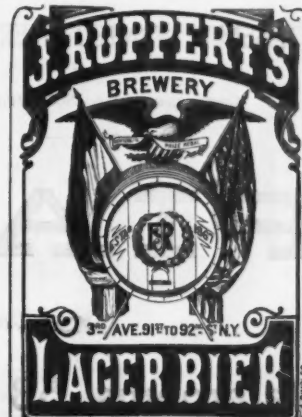
—THE—  
**TECHNIPHONE.**

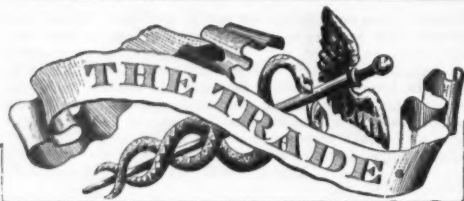
A new instrument for the easy and certain mastery of piano technique, an indispensable aid to the piano, recommended by every teacher and musician who has examined it. It is a substitute for the piano in all practice, whether of pupil or finished player. It accelerates progress, saves money, saves nerves and saves the Piano.



Just the thing for players who wish to keep up their practice and improve their technique, to take with them to the mountain or sea shore. Circulars and professional opinions sent free on application. Correspondence with the Profession, Schools and the Trade solicited. Address

**TECHNIPHONE CO.,**  
32 East Fourteenth Street, New York.





—Wm. E. Wheelock & Co. have joined the early closing movement.

—Joseph M. Russell, music publisher, Boston, has failed and assigned.

—Augustus Baus & Co. shipped during the last three weeks thirty-seven pianos in the aggregate.

—A sheriff's sale is advertised of the stock of automatic organs held by A. G. Macdonnell & Co., Philadelphia.

—It is rumored that Woodworth, Schell & Co., San Francisco, Cal., are about closing out and retiring from business.

—Miss S. Morrison, piano dealer in Bradford, Pa., and agent for the sale of Chickering and of Guild pianos, is dead.

—We received by mail on Monday an artistic catalogue of Ibach Sohn, piano manufacturers, Barmen, Germany. The firm has been in existence nearly ninety years.

—Mr. Joseph Gramer, of the Emerson Piano Company, Boston, was in this city this week with his wife and his two sons, both of whom are connected with the factory of the company.

—The attachment suit of James M. Starr & Co., of Richmond, Ind., v. John L. Peters, St. Louis, Mo., was sustained in favor of Starr, on June 13, in the Circuit Court, St. Louis, Judge Barclay presiding.

—The "Hardman" piano had a field-day last Monday, when seven "Hardman" pianos actually were at the retail warerooms of Hardman, Peck & Co., on Fifth avenue; and still some people complain.

—We find the following advertisement in the *Boston Herald*:  
ORGANS.—A rare chance is offered for any one to engage in an old established manufacturing business. Address "C. 86," Herald Office. Is this an old-established organ factory for sale? We admit we do not comprehend.

—Messrs. John Friedrich & Brother, of No. 80 Second street, this city, have enlarged their warerooms and repair shop and now carry a full stock of violins, violoncellos, artists' bows and strings, &c. The instruments that are made by Mr. John Friedrich are constructed artistically and give thorough satisfaction for their excellency in tone and thoroughness in workmanship.

—Mr. Fred. H. Cluett, of Cluett & Sons, Troy and Albany, celebrated his twenty-fifth anniversary as organist of the State

Street Methodist Episcopal Church, Troy, on Sunday, June 14. Mr. Cluett is an excellent musician and organist, and is giving his children a careful musical training.

—Mr. W. F. Hanrahan, a pianist in Pittsburgh, has applied for a patent on a sheet-music turner. The device is both simple and practical, can be attached to any instrument, and worked with either the hands or feet. It is said that Mr. Hanrahan has already had several handsome offers for the device, but declines to sell.

—Col. Levi K. Fuller, of Brattleboro, Vt.; Mr. Isaac N. Camp, of Chicago; Mr. T. M. Antisell, of San Francisco; Mr. Ben Starr, of Richmond, Ind.; Mr. A. Minor, of Richmond, Va., and Mr. J. Gramer, of Boston, were in town during the past week.

—The Worcester *Home Journal* says: A new piano-tuner in this city advertises himself as a "lightning tuner." We have had all we want of that kind. What the Worcester public wants is reliable tuners, without regard to speed. Worcester has a goodly number of thoroughly reliable tuners.

—The Mueller Music Company is the successor of J. Mueller, Council Bluffs, Ia.

WANTED.—A reliable man to sell pianos and organs; must be a good musician, sober and industrious. One speaking both English and German preferred—will find a good situation by addressing, with references, WILLIAM H. KELLER, 223 and 225 Northampton street, Easton, Pa.

### The Reed Combination.

WE are pleased to give space to the following communication from a gentleman whose prominence imparts importance to anything he may say, especially in reference to the piano and organ trade:

JUNE 18, 1885.

Mr. Editor:

I notice in your issue of June 17 that you side with the trade against the Reed Combination. The discussion which has occurred has so far developed only a part of the true inwardness of the thing.

I have had good facilities for knowing that reeds have been selling in the market for less than it was possible to make them honestly and well. I think, therefore, that the reed makers have some rights as well as others.

I do not blame the trade, however, for attempting to punish them for their peculiar business in building up such men as Beatty, and a variety of other concerns that have injured trade so much. It is no difficult matter to name manufacturers of reeds who for a little present trade have done much to ruin their own interests by the building up of mushroom concerns. There is no doubt that when Beatty burst several manufacturers of reeds were hanging around his office trying to get his trade at less figures than the legitimate trade were paying, and those that were bitten in the transaction deserve no sympathy, because they did all they could to injure themselves and their patrons.

If the legitimate manufacturers would pay the reed-makers a fair price, and then leave them whenever they undertook to build up fraudulent or cut-throat concerns, it would be more desirable. It cannot be denied that the reed-makers are responsible for many unhealthy things which are known to exist in the trade.

How far the brass men and others who supply raw material are responsible for this sort of thing I do not know, but when the history of this matter for the last ten years is looked into and the failures and ruin all along the road, it seems as if there was encouragement from some hidden source not yet come to the surface.

LEVI K. FULLER.

Another communication of equal importance on this engrossing subject is from one of the foremost firms of organ makers:

BOSTON, June 20, 1885.

Editors Musical Courier:

We notice your article in THE MUSICAL COURIER of 17th on "Reed Combinations," and must say that you have "about the size of it."

The plan you propose is a good one and we would indorse such a move, or a sufficient number of organ manufacturers could hold out inducements for some other party to engage in the manufacture of reeds. We think the party could be found to start the enterprise, and if the manufacturers of organs agree to buy their reeds from said party for a term of years, an arrangement could be perfected which would keep that reed maker from any combinations.

Yours respectfully,

THE SMITH AMERICAN ORGAN COMPANY.

Another letter impinging on the subject has been received:

MEXICO, Pa., June 20, 1885.

Editors Musical Courier:

Will you kindly send us the addresses of firms from whom we can get all kinds of organ-reed and reed-board machinery. We are thinking of starting a factory to make reeds and reed-boards. Any information on the subject you can give us will be thankfully received.

NELSON MANUFACTURING COMPANY,

Manufacturers of the Nelson Instantaneous Organ.

### C. H. Fest & Co., Chicago, Fail.

ON Thursday morning Messrs. C. H. Fest & Co., made an assignment to Messrs. Lyon & Healy for the benefit of their creditors. The firm formerly did business with a small capital and on a conservative plan, but recently believing their capital sufficiently large to branch out, opened new warerooms in the Palmer House Block, an elegant but very expensive location. It takes time to work up a large trade, and more especially is this true during the prevalence of dull times, and Messrs. Fest & Co., soon found that their capital was inadequate, the more so when a certain New York creditor applied the screws without consideration, and, although trying hard to tide the storm, the effort was fruitless and the natural result was an assignment. We have every reason to believe that the failure was perfectly honest and unavoidable, and that the aggregate amount of liabilities is small and so divided as to cause but little loss to any one firm. In proof of the assertion that the failure was unavoidable, we would cite the case of a shipment of a number of instruments by a New York house, the invoice coming on Tuesday, but at this time the prospect of pulling through was slim, and desiring to do the square thing, the firm ordered the instruments returned at once to the shipper, not even unboxing them. Had Mr. Fest been inclined he could have failed for a much larger amount, but his intentions were thoroughly honest. We do not deem it necessary to give the names of the creditors as the liabilities are small, and it would do no good.—Indicator.

# AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,

ID IN CONSTRUCTION,

BRILLIANT IN TONE,

MAGNIFICENT IN TOUCH,

BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



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CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d Street, | Factory, 528 West 43d Street.  
NEW YORK.



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— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT **Pianoforte Actions,**455, 457, 459 & 461 WEST 45th STREET;  
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,  
— NEW YORK. —

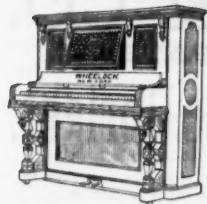
— ESTABLISHED 1843. —

WOODWARD &amp; BROWN,

Pianoforte Manufacturers,

No. 175 A TREMONT STREET, BOSTON, MASS.

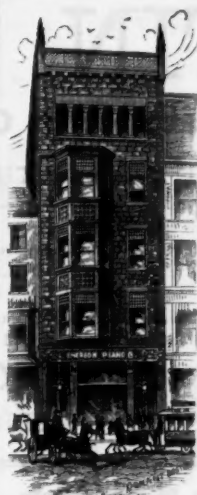
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MORE THAN 30,000 MADE AND IN USE.

Every Piano WARRANTED FOR SEVEN YEARS.

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AND REASONABLE PRICES.

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Manufacturers and Sole  
Successors.

Office and Warerooms, 37 West 14th St

## HALLET & DAVIS CO.'S PIANOS.

GRAND, SQUARE and UPRIGHT

Indorsed by Liszt, Gottschalk, Wehli, Bendel, Strauss, Saro  
Abt, Paulus, Tittens, Heilbron and Germany's  
Greatest Masters.WAREROOMS 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.  
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.

ESTABLISHED 1863.

INCORPORATED 1884.

## THE HENRY F. MILLER

BOSTON, MASS.

○ Upright, Square and Grand ○

## PIANOS.

And also the PATENT PEDAL UPRIGHT PIANO.

THE MILLER ARTIST GRAND PIANO HAS MADE A PHENOMENAL SUCCESS IN THE  
concerts of Louis Maas, Wm. H. Sherwood, Edmund Neupert, Carlyle Petersilea, T. P. Ryder,  
Constantin Sternberg, Gustave Sauter, Calixa Lavallee, Chas. Kunkel, Frank Gilder, Henrietta Maurer,  
S. Liebling, E. B. Perry, Antoine DeKonski and others.

From the Cincinnati Times-Star, Jan. 16, 1883.

Dr. Maas always uses the Artist Grand of the  
HENRY F. MILLER make, upon which he is able to  
accomplish wonders. Frequently he held a single  
note in the melody through a dozen bars of harmonic  
chords, and the note still rang out clear and strong at  
the close.

From the Boston Transcript.

The MILLER Pianos fulfilled their part in the per-  
formance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

No better concert Piano has ever been heard here.

From the Chicago Times.

The Piano was extremely satisfactory, both in point  
of brilliancy and fullness of tone.

From the Boston Herald.

The quality of tone will not soon be forgotten.  
The beautiful melody was sung by the Piano  
with as much expression as a great artist could give  
it with the voice.

From the St. Louis Spectator.

A finer or more powerful concert Piano has rarely  
if ever, been heard in St. Louis.

From the Musical Courier, New York.

The magnificent MILLER GRAND PIANO, which we  
have heard used by Maas, Neupert and Sherwood,  
and which in all instances—although subjected to four  
entirely different touches (including our own), and,  
in the case of Neupert, to the most trying tests—  
astonished us through the sonority, richness, power  
and nobility of its tone qualities, and the evenness  
and easy response of its action.

HENRY F. MILLER &amp; SONS PIANO CO.,

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MANUFACTORY COR. WILLOUGHBY &amp; RAYMOND STREETS, BROOKLYN.

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"BRADBURY"  
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Mr. FERRARE,

Mr. S. DE LA COVA,  
Mr. CHAS. DE JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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Special Prices to the Trade.

### PIANO STOOL WITH BACK.

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What S. B. MILLS, the great Pianist, says about this Patent Stool:

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Messrs. T. F. KRAEMER & CO., New York.

GENTS: Having seen and tried your adjustable Piano Stool with Back, I have much pleasure in testifying to the excellency and usefulness of the same. What I most particularly recommend is the support and portability of it. I think it will supersede all other Piano Stools. For those who practise much I think it is an absolute necessity.

S. B. MILLS.

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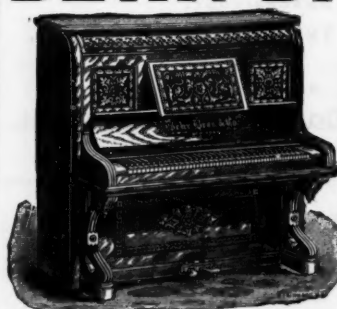
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"In my opinion all students of the Pianoforte ought to have one. (Signed) S. B. MILLS."

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Containing all improvements, com-  
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JUST patented an action with all  
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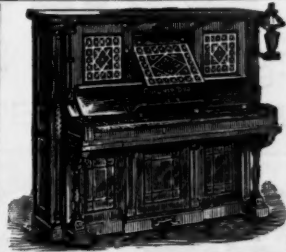
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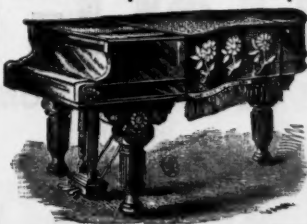
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### Square & Upright Pianofortes.

FACTORY and WAREROOMS: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.

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## PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

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**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
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Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,  
Long Island City, opposite 120th Street, New York City.

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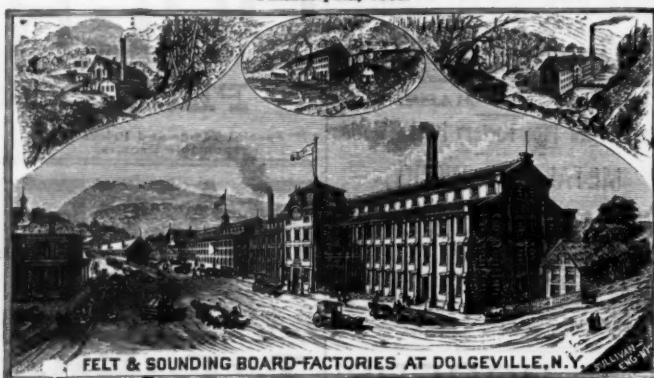
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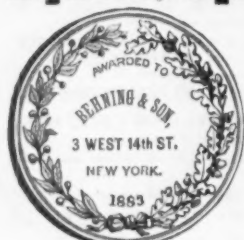
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